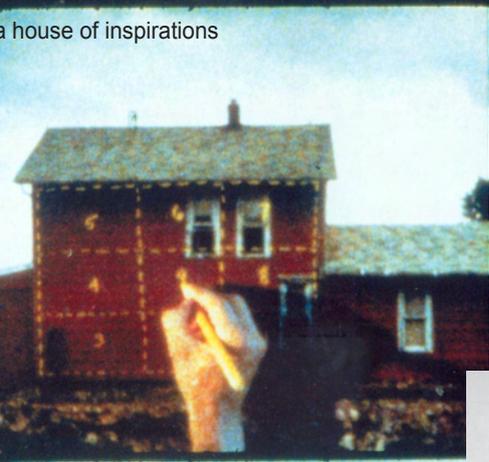
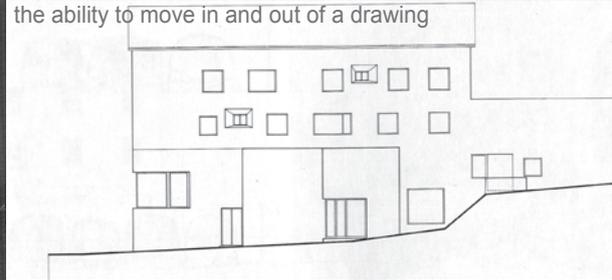
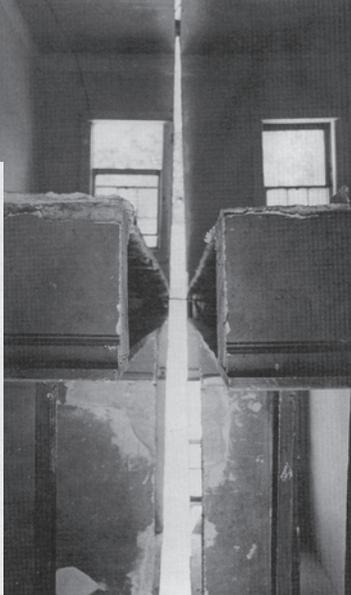
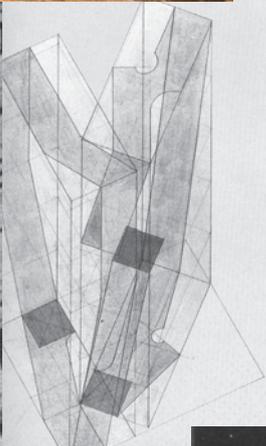


Why hang things on the wall when the wall is a more challenging medium?



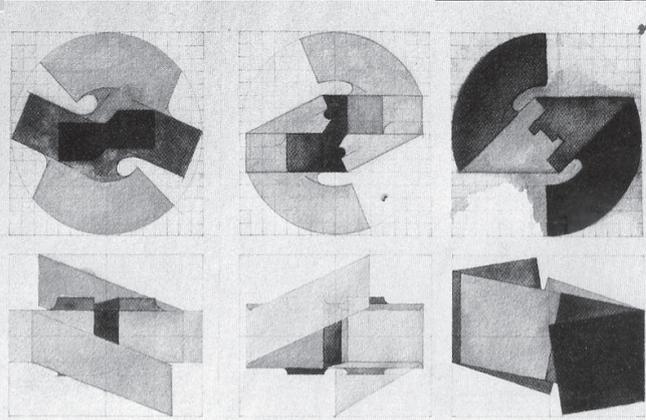
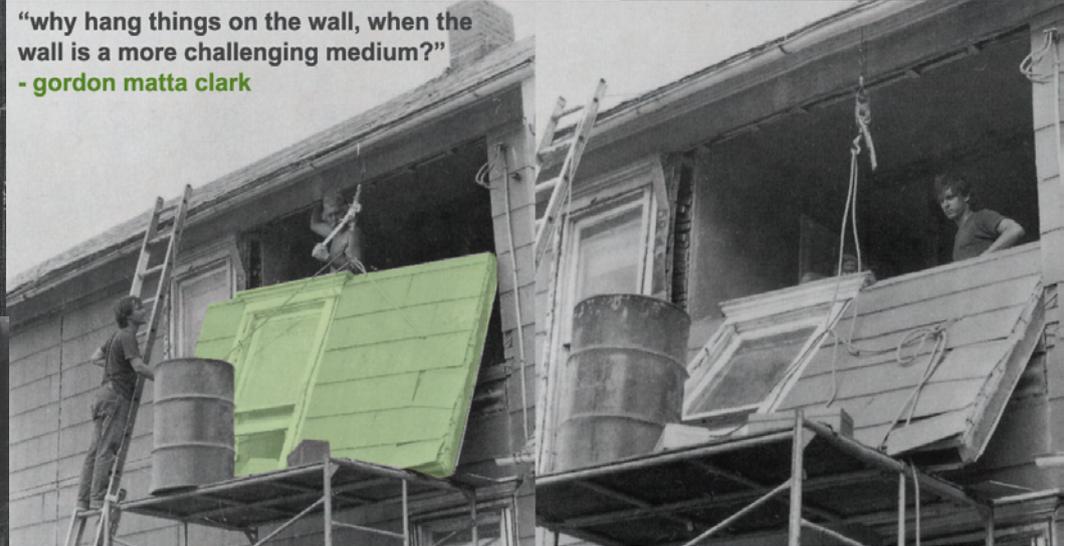
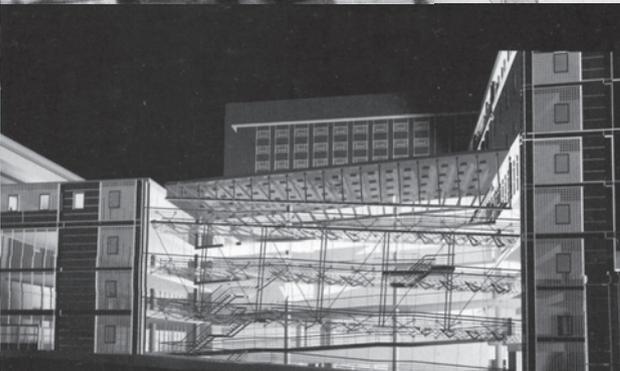
a house of inspirations

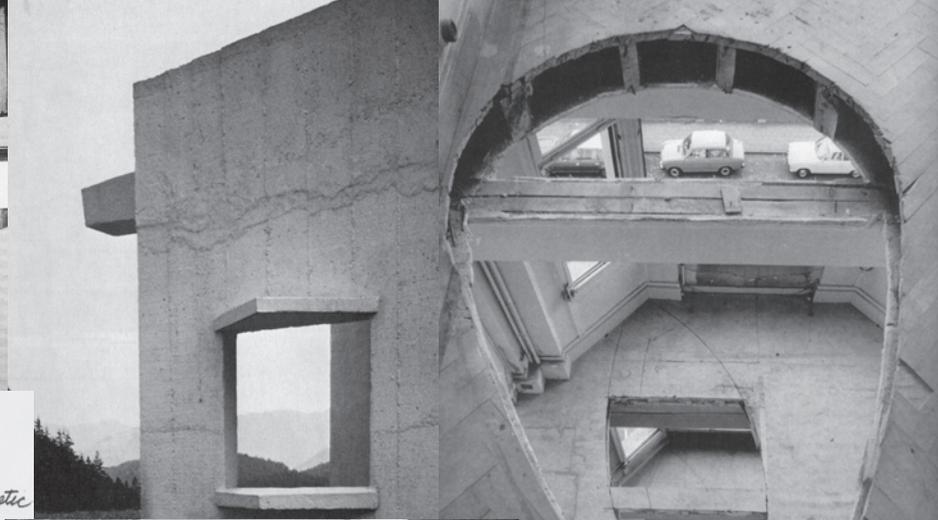
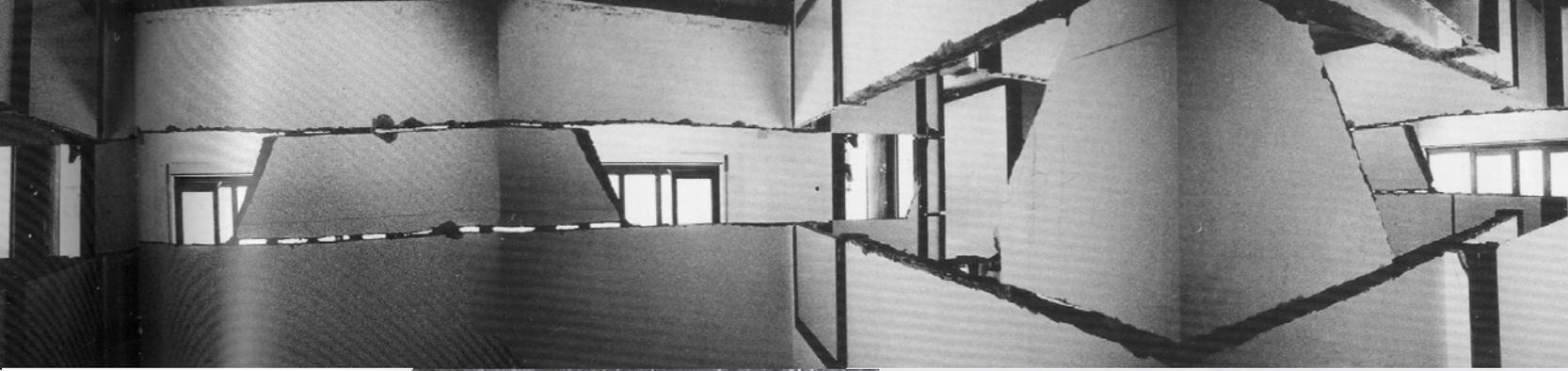


the ability to move in and out of a drawing



"why hang things on the wall, when the wall is a more challenging medium?"  
- gordon matta clark

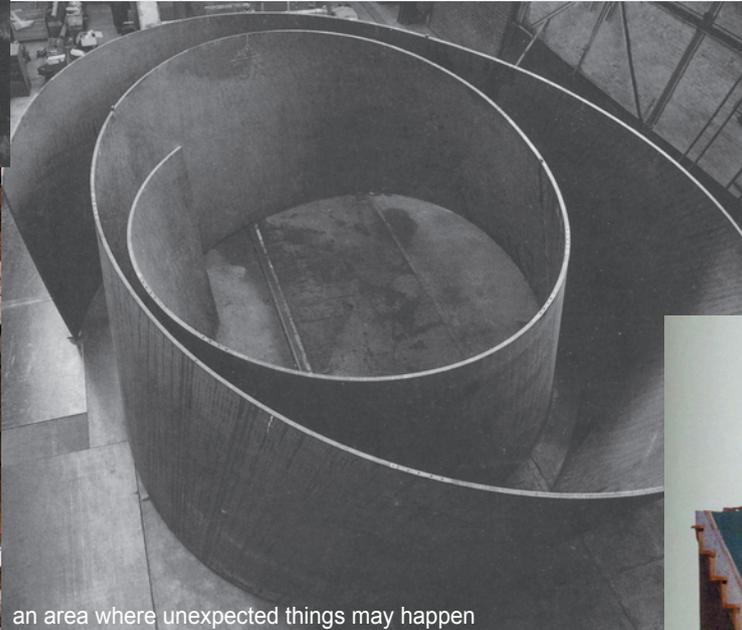
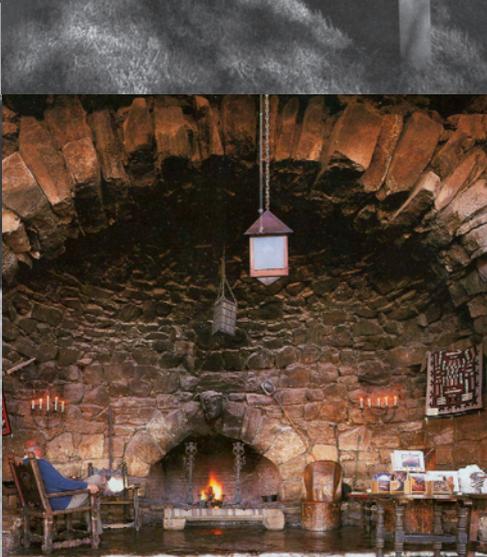




a link as a stage

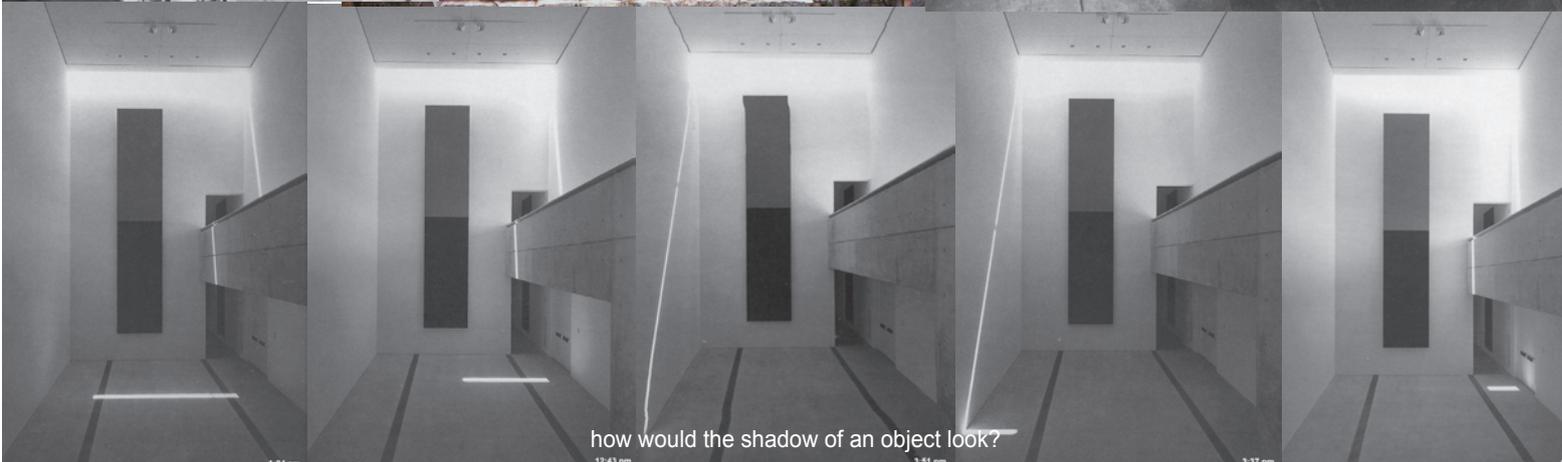
A dynamic ensemble in which solids and voids interact

|               |             |               |                    |
|---------------|-------------|---------------|--------------------|
| to roll       | to curve    | to scatter    | to modulate        |
| to crease     | to left     | to arrange    | to distill         |
| to fold       | to inlay    | to repair     | of waves           |
| to store      | to impress  | to discard    | of electromagnetic |
| to bend       | to jere     | to pair       | of inertia         |
| to shorten    | to flood    | to distribute | of ionization      |
| to twist      | to sneer    | to surfeit    | of polarization    |
| to dapple     | to rotate   | to complement | of refraction      |
| to crumple    | to swirl    | to enclose    | of simultaneity    |
| to shave      | to support  | to surround   | of tides           |
| to tear       | to hook     | to encircle   | of reflection      |
| to chip       | to suspend  | to hide       | of equilibrium     |
| to split      | to spread   | to cover      | of symmetry        |
| to cut        | to hang     | to wrap       | of friction        |
| to sever      | to collect  | to dig        | to stretch         |
| to drop       | of tension  | to tilt       | to bounce          |
| to remove     | of gravity  | to bind       | to erase           |
| to simplify   | of entropy  | to weave      | to spray           |
| to differ     | of nature   | to join       | to systematize     |
| to disarrange | of grouping | to match      | to refer           |
| to open       | of layering | to laminate   | of mapping         |
| to mix        | of jelling  | to bond       | of location        |
| to splash     | to grasp    | to hinge      | of context         |
| to smother    | to tighten  | to make       | of time            |
| to spill      | to bundle   | to expand     | of carbonization   |
| to droop      | to heap     | to dilute     | to continue        |
| to flow       | to gather   | to light      |                    |



spaces between "things"

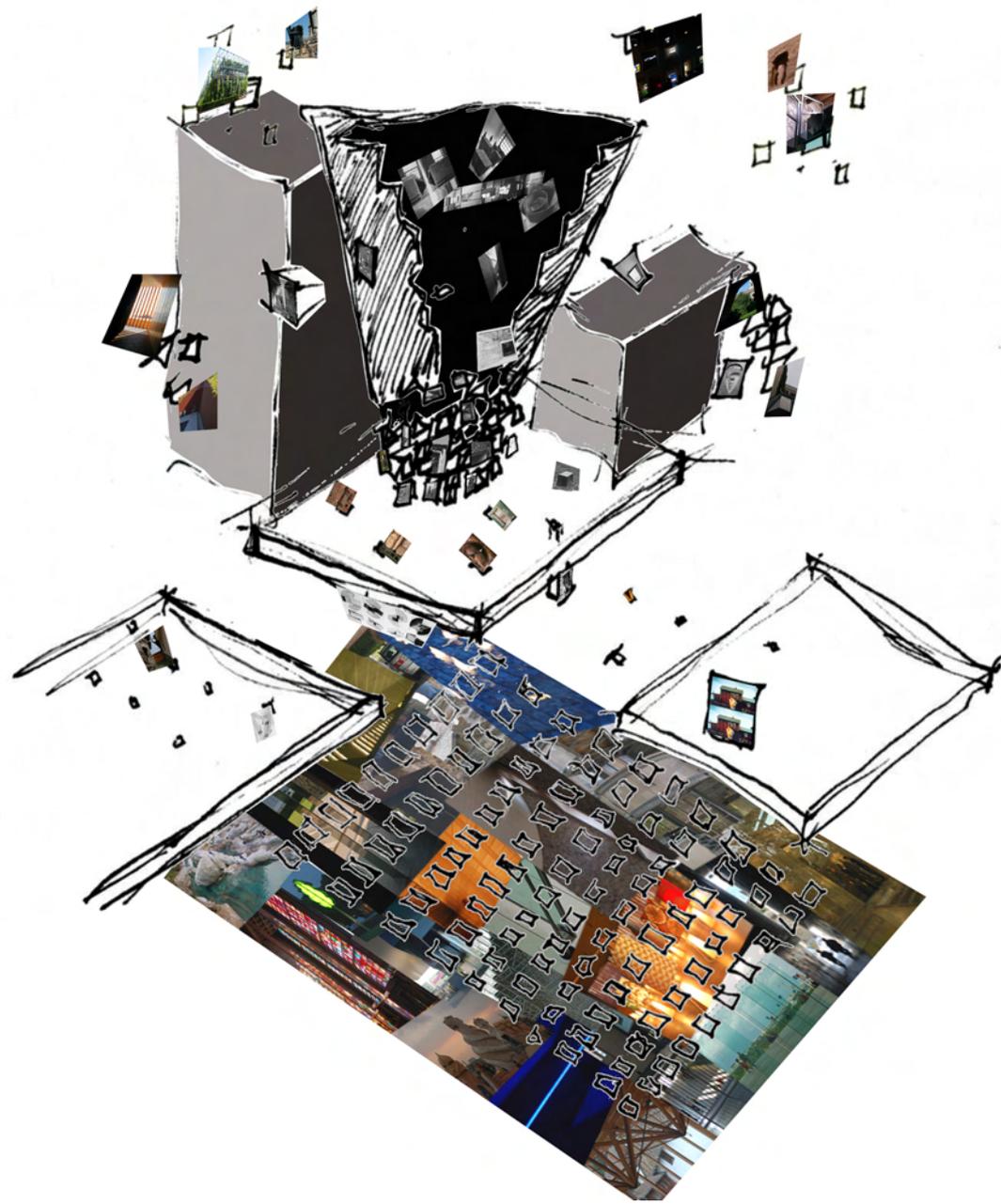
an area where unexpected things may happen



how would the shadow of an object look?



walls as spatial screens



## dedicate.

I would like to thank all those that believed in me and helped keep me focused this year. So many people have influenced the way that I see the world and have changed the way that I design. I am immensely grateful to have been the recipient of so much thoughtful encouragement.

I would like to especially dedicate this book...

**to my parents-** thank you for always encouraging my creativity and providing the tools to achieve all of my goals; without you I could never have followed my dreams.

**to aimee-** thank you for donating your time when i needed it the most

**to jesse, chelsea, sam, and braxton-** thank you for giving me advice, good times, help, and a hard time when I deserved it (and sometimes when I didn't)

**to mike-** thank you for helping me develop a process and find what was missing, without your help, this project would never have been more than an idea

**to ellen-** thank you for helping me express myself through clay and translate that crazy creativity to my architecture- your honest criticism and support have helped me immensely over the years

**to donna-** thank you for helping me explore my many ideas and learn how to best embody them in the project- I really appreciated your understanding but critical eye and the freedom to explore

**to emily-** for being my best friend and never giving up even in the most difficult circumstances- you help me remember to enjoy life and remind me that anything is attainable

# architecture as a unifying thread.

jeana stright.undergraduate.thesis.fall 2007/spring 2008

primary advisor- donna dunay  
secondary advisors- ellen braaten  
   michael ermann

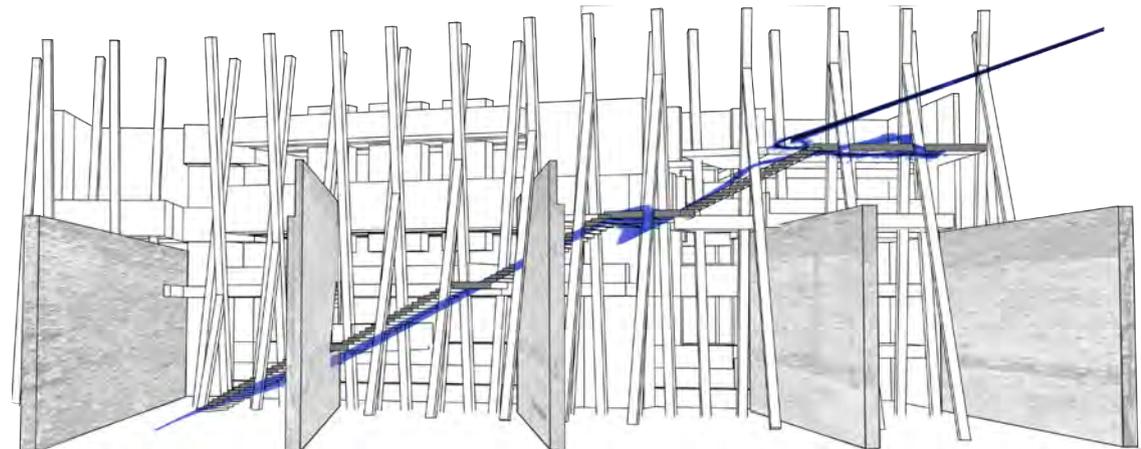
thesis.

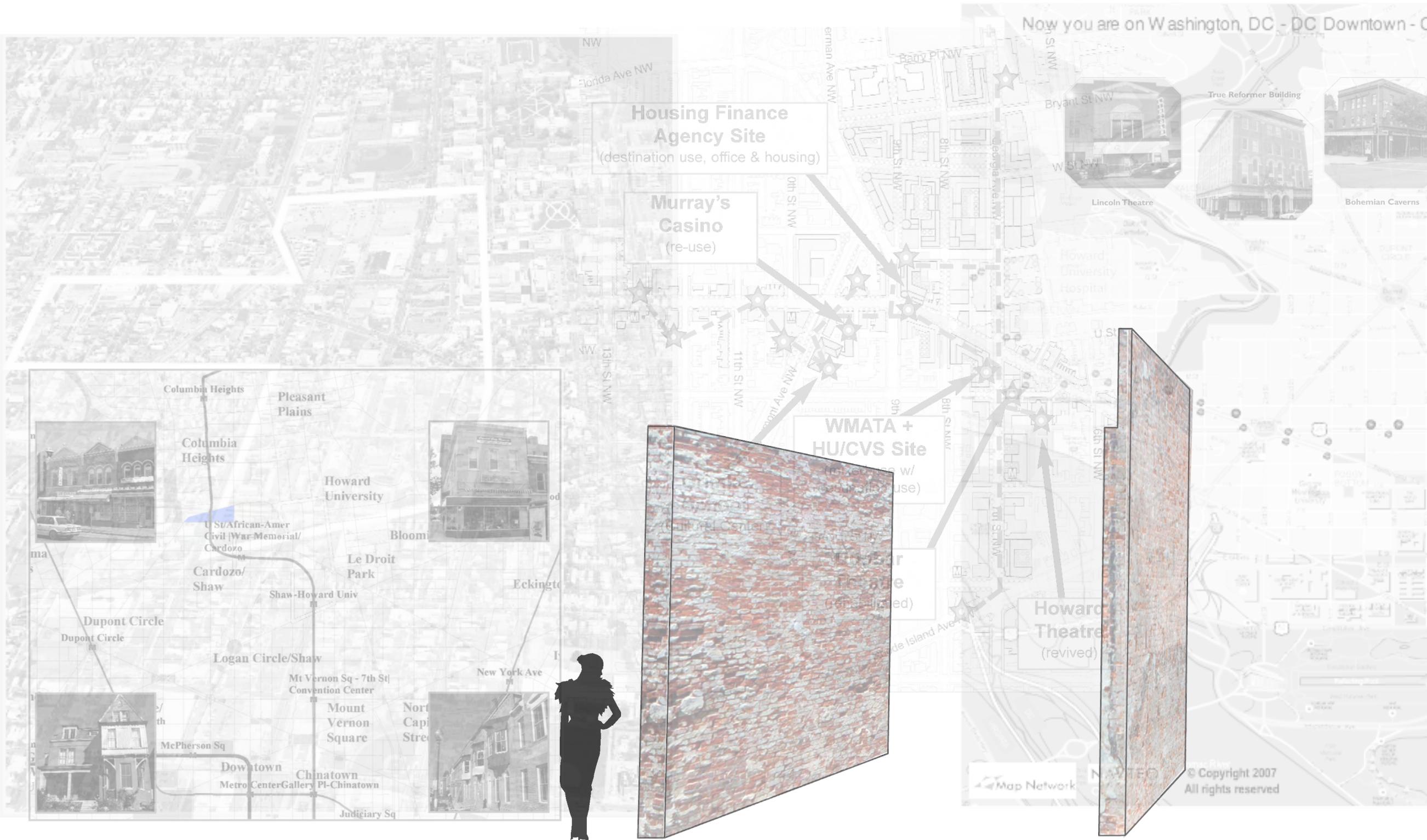
## connecting five existing walls to create a transition that holds and unites

fashion institute  
14th and w  
washington, dc

Buildings exist because humans have a natural desire for shelter and safety, but what sets one building apart from another? Expression. Whether it is a conversation about place, material, program, or a fanciful idea- architecture offers an interpretation of the ordinary, inviting questions, appreciation, or controversy. With the introduction of a position, a conversation begins, yielding a discussion. Ideas continue to grow and form, creating and reinforcing the continuously evolving world of the built environment. This project offers an interpretation of a way to blend the disparate elements of walls, program, and experience.

This project achieves unity through a series of architectural gestures that reinforce the program of the building and strengthen the architectural thought of connecting unlike elements. Great spatial opportunity can be found in both the building of barriers and the destruction of them. Tension between opposite conditions has great power to set the static in motion. The age, texture and weight of the existing walls are contrasted by the lightness of the new structure that breaks through the old, revealing its nature and opening it up for appreciation. The constructed nature of the new structure is contrasted by the fluidity of the poured concrete wall that ends the building and holds the project above the old. The old then becomes a tool for appreciation, while the new represents a tangible journey through the design process. The stair is the mediator between creation and display providing a sense of rest and a new perspective. An architecture of stitches is created, forming a fabric that speaks to the past, the program, and the stated intention to maximize the coexistence of each.

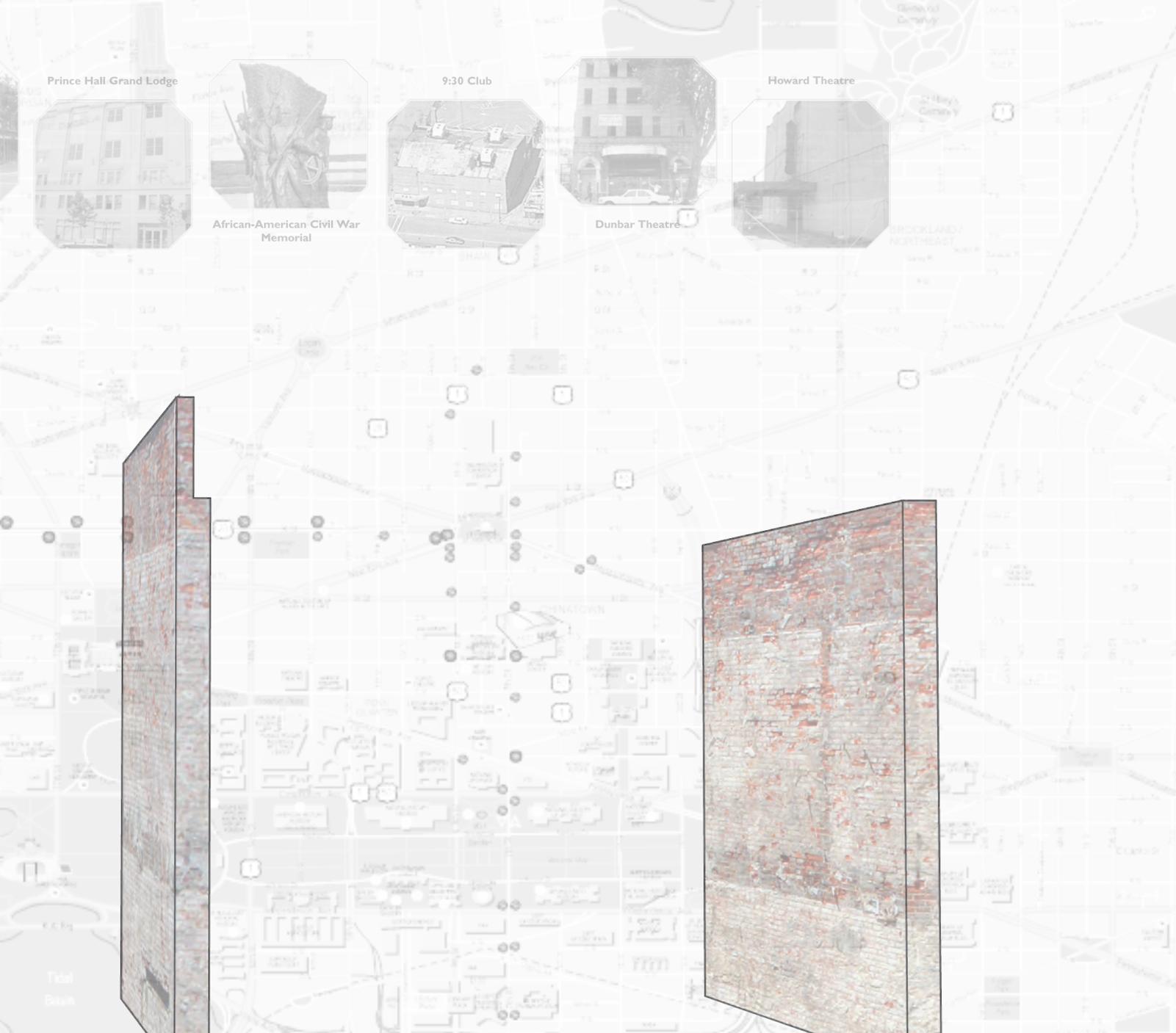




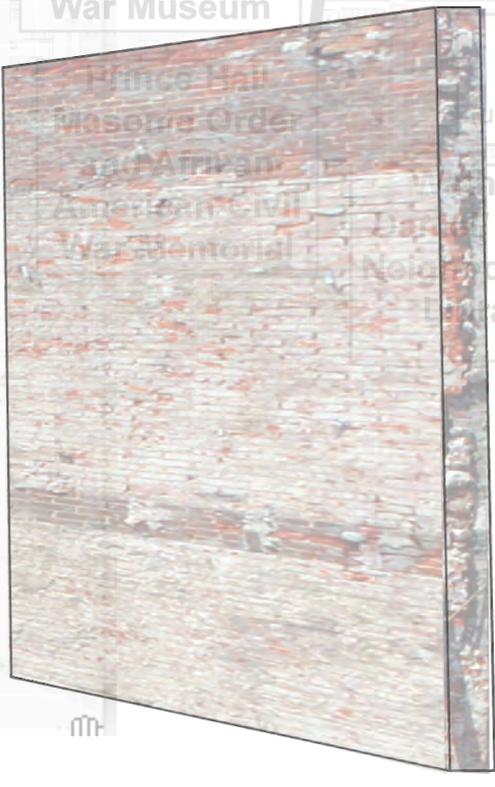
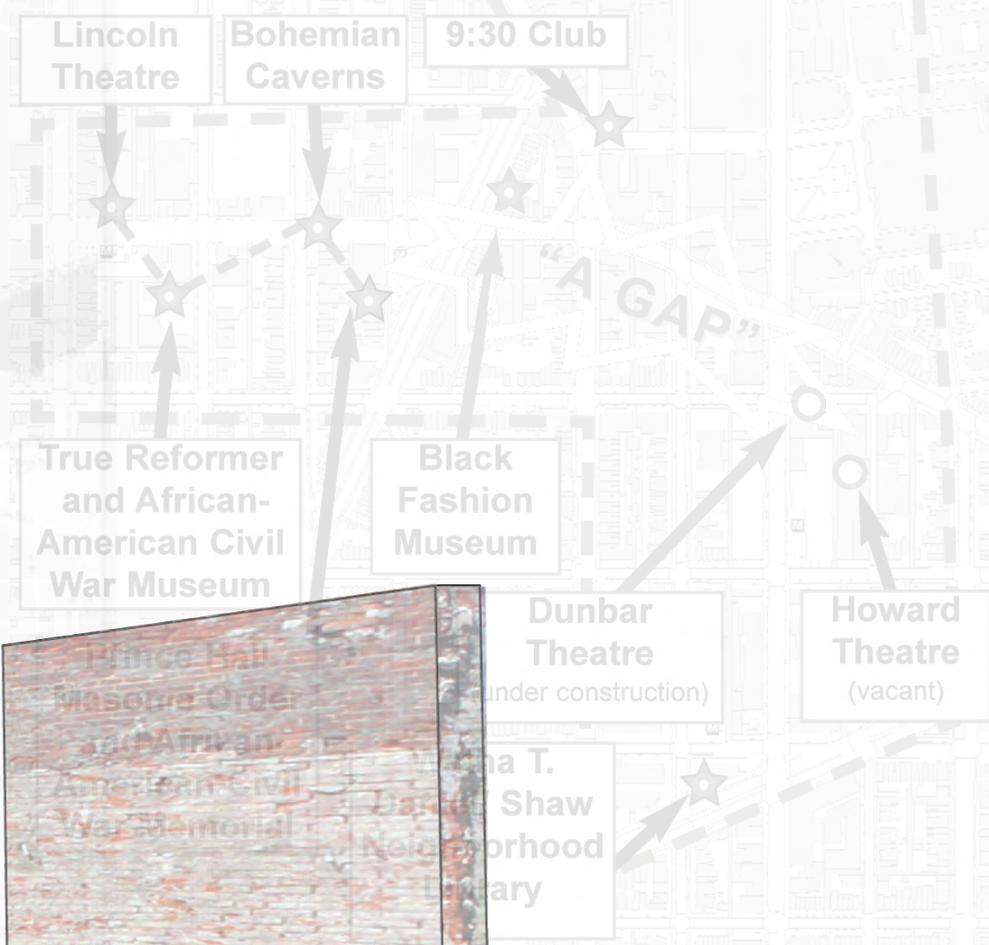
discover.

texture.history.neglected.undervalued

Official Map



- ★ Active destination
- Not yet active

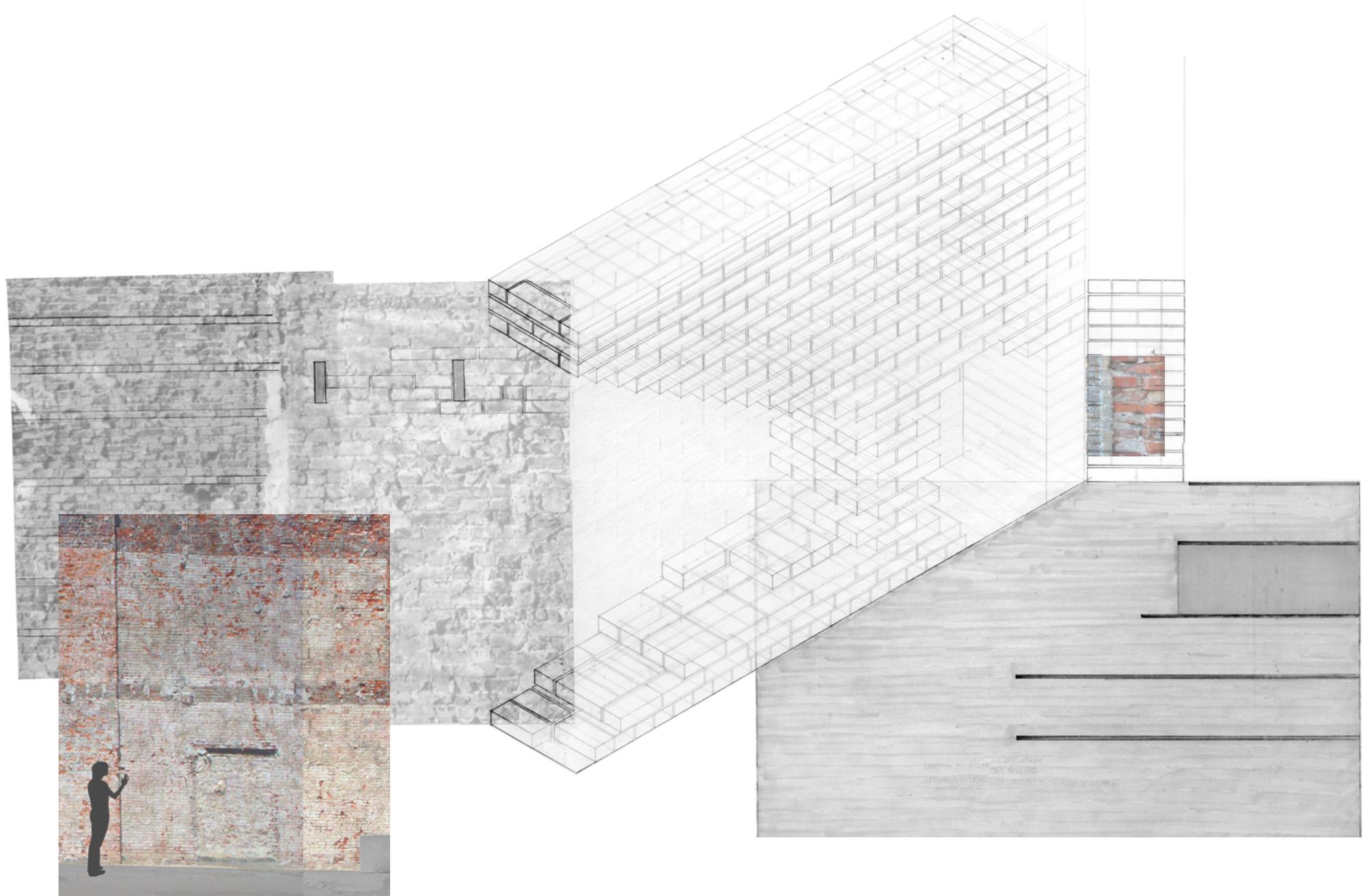




One's perception and appreciation of the wall changes as it becomes a place to occupy, a thing to touch, a place of display, and a piece of art.

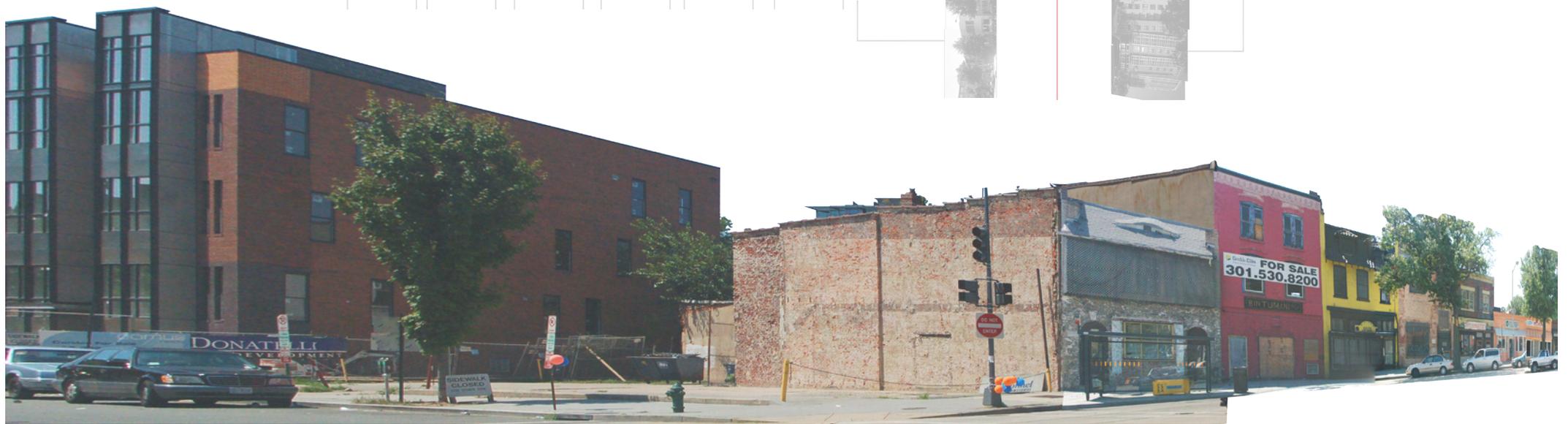
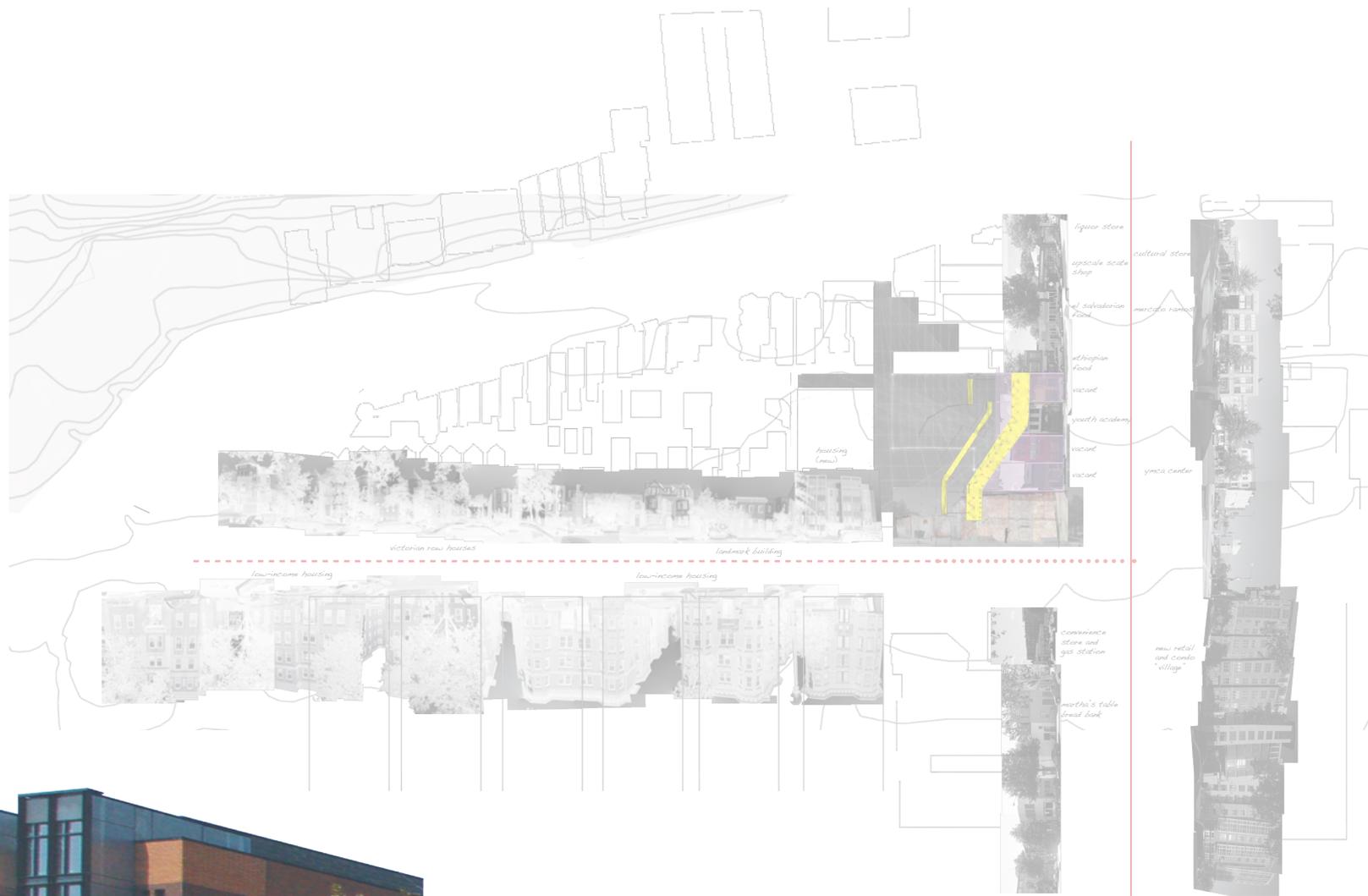
Structural brick walls have a beautiful means to withstand pieces being taken away, but the construction of the wall is often covered up by finishing the opening. By leaving the edges raw, a greater awareness can be built of the massive qualities of the wall and of the compressive nature of masonry construction. Openings progress upwards through the sequence of walls providing a way for the stair to tie them together and for the occupants to experience the wall from the inside as well as the exterior.

The brick walls play an important part in the unity and character of the project. The presence of the old becomes important as a person moves through space. The walls are encountered at many levels. At each point, one's spatial perception changes, creating a fluid journey that mentally always ties back to the wall.



**explore.**

taking the banal and creating an awareness of space and construction through a violent gesture of removal that reinforces the wall's role to support while illuminating character and history making the everyday a work of art



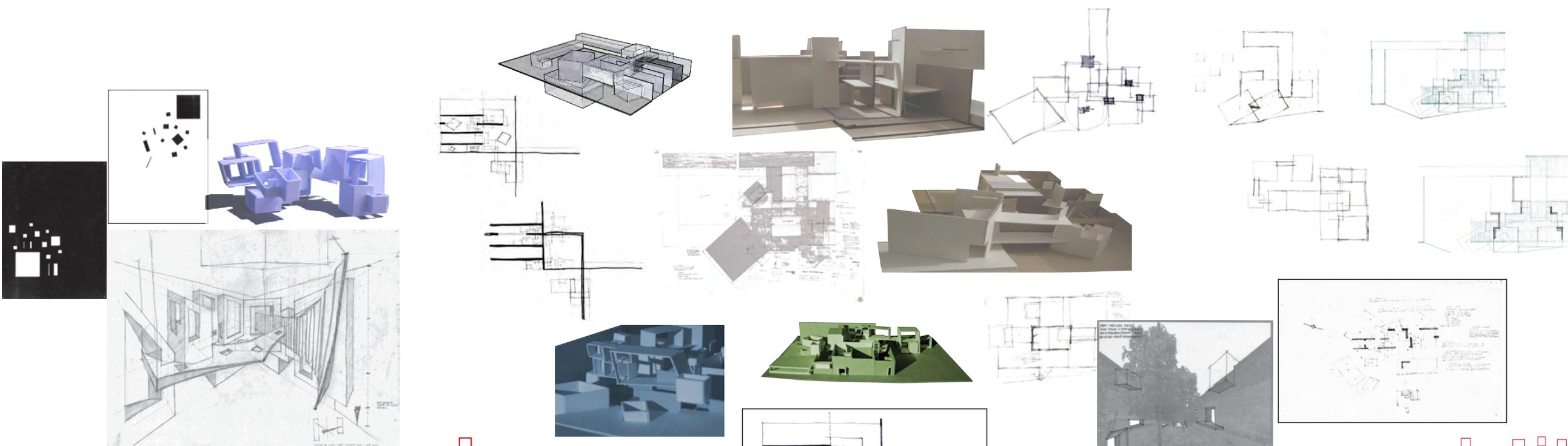
context.

looking to the past to determine an appropriate future

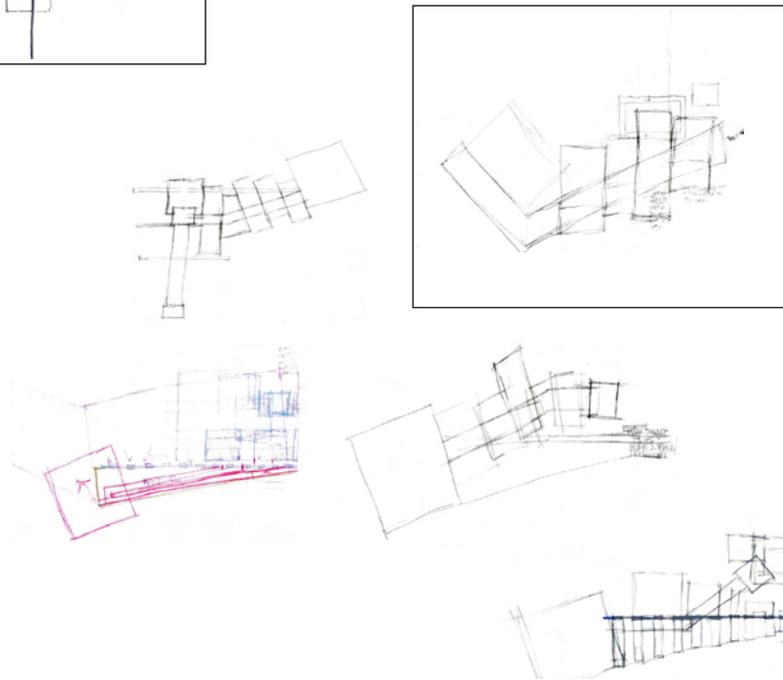
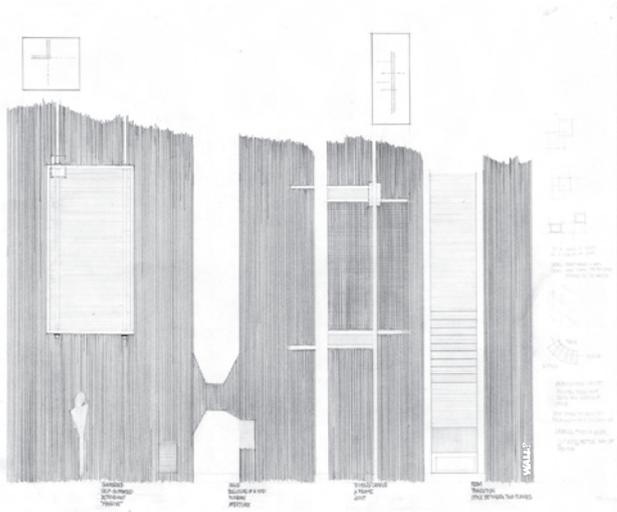
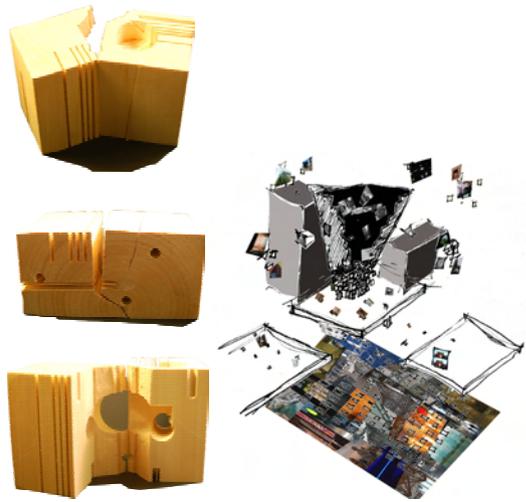
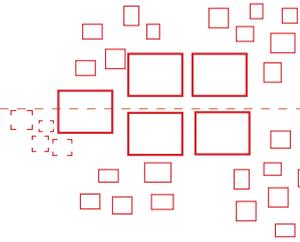
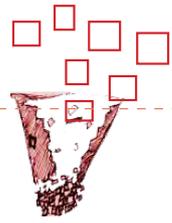


The Shaw neighborhood, whose focus is U Street, NW between 7th and 16th Streets, is the heart of an African American history and culture that was unique in the United States. During the first half of the 20th century, this was the center of the professional, commercial, educational and cultural life of Washington's black community. It was the home of America's jazz icon Duke Ellington. The short list of great entertainers who performed in the theaters and clubs of Shaw includes Cab Calloway, Louis Armstrong, Pearl Bailey, Nat King Cole, Jelly Roll Morton, Art Tatum, Billy Eckstine, as well as Ellington himself. By day, U Street, with its black-owned banks, shops, and fraternal organizations, was a commercial hub; at night it throbbed with glamour and elegance. The neighborhood declined precipitously after the end of segregation in the 1950s made it possible for African Americans to buy homes in affluent areas of Washington and its suburbs. In 1968, the riots sparked by the assassination of Dr. Martin Luther King, Jr. further devastated the neighborhood.

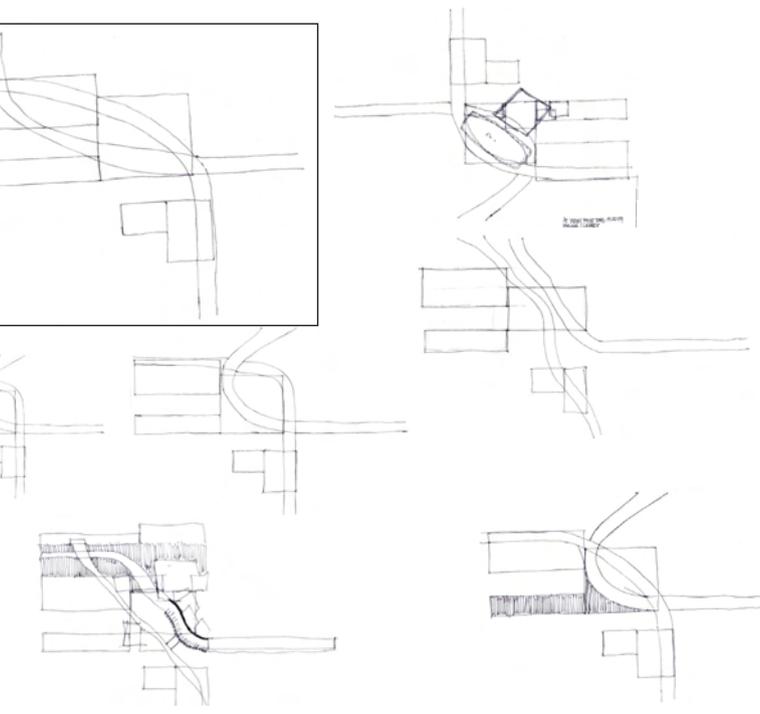
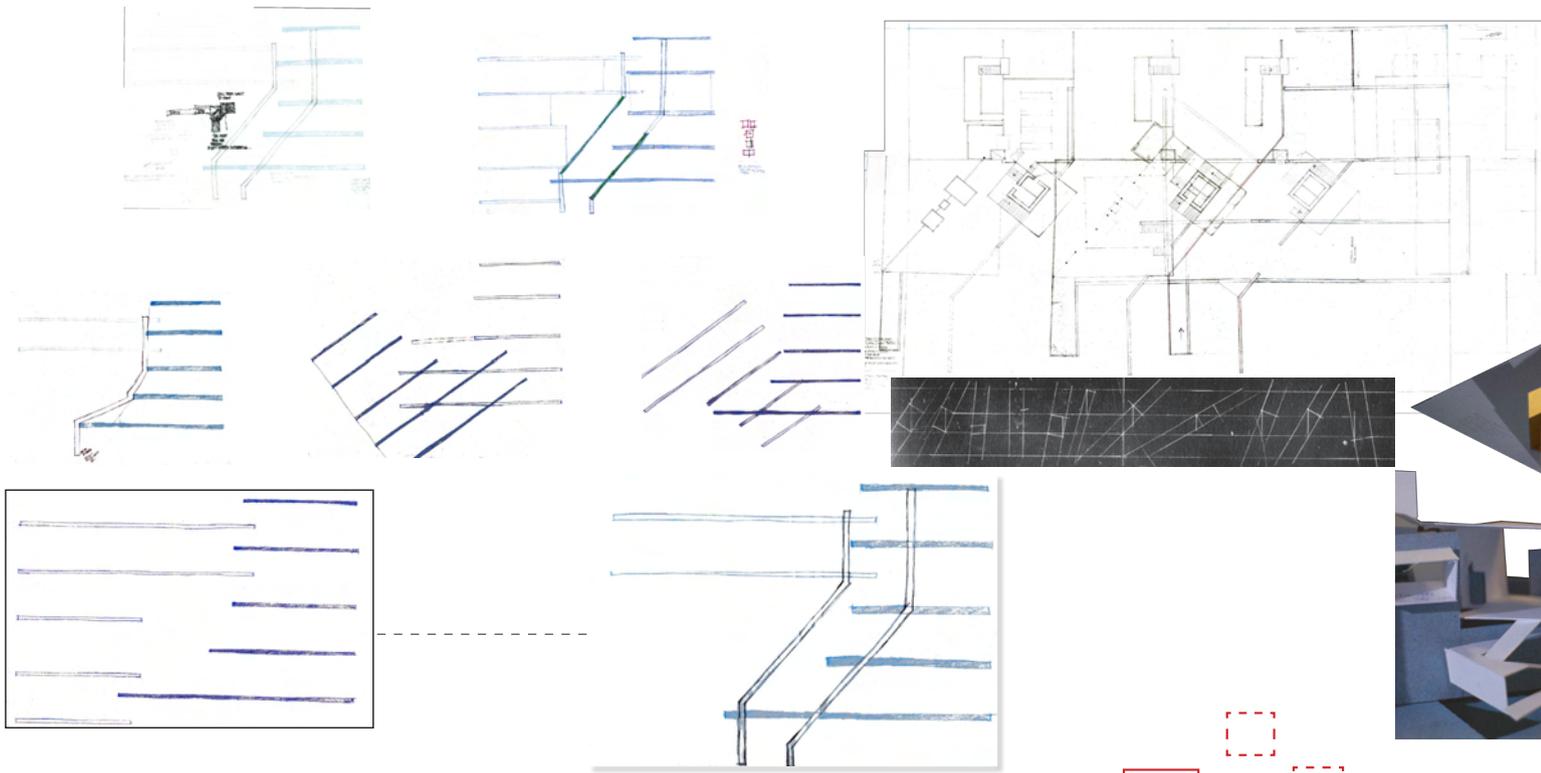
Today, Shaw/U Street is in the midst of an extraordinary revitalization. Its excellent housing stock and close-in location is once again making it a desirable place to live; many of the fine buildings that housed its community institutions are being restored and turned to new uses; and clubs and restaurants are booming; with new ones opening almost every week. One of the most popular jazz clubs of Shaw's heyday, the Bohemian Caverns, has recently been restored to its former glory. U Street is once again the "hot" place for nightlife, attracting a diverse crowd of young people from all over the city and the region.



PROCESS



develop.



**IN PROGRESS**



"The congruency between fashion and architecture did not manifest suddenly or spectacularly; throughout time they have been hovering on the margins of mutual assistance. As they competed and consumed space in the form of clothing and dwelling, both disciplines evolved in tandem.

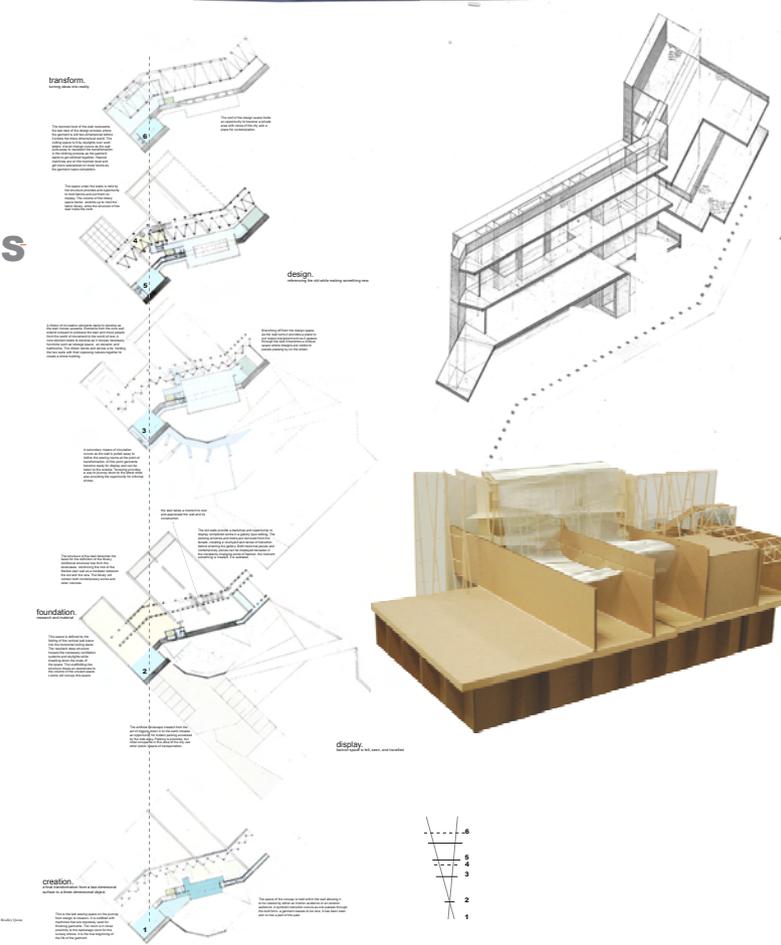
The organization of space has always been the essence of both fashion and architecture; fashion's architectural unfolds in its containment of space, while architecture continues to be fashioned by its relationship to human form.

Architecture's domination of space is widespread, while fashion's role in mediating space is generally regarded as secondary, yet fashion correlates architecture's spatial and ideological hierarchy.

"The laws of gravity and human proportion dictate that a building, like a garment, should be assembled according to certain rules.

Fashion designers also interpret clothing according to spatial limitations, their construction skills paralleling those of an architect or an engineer. Both fashion and architecture revolve around

"Fashion space is intensely chromatic, as the frame of a film is replaced by airy lines and the action reconstructed. The circulation of garments through fashion space reveals these movements. Fashion space is left, open, and traveled."

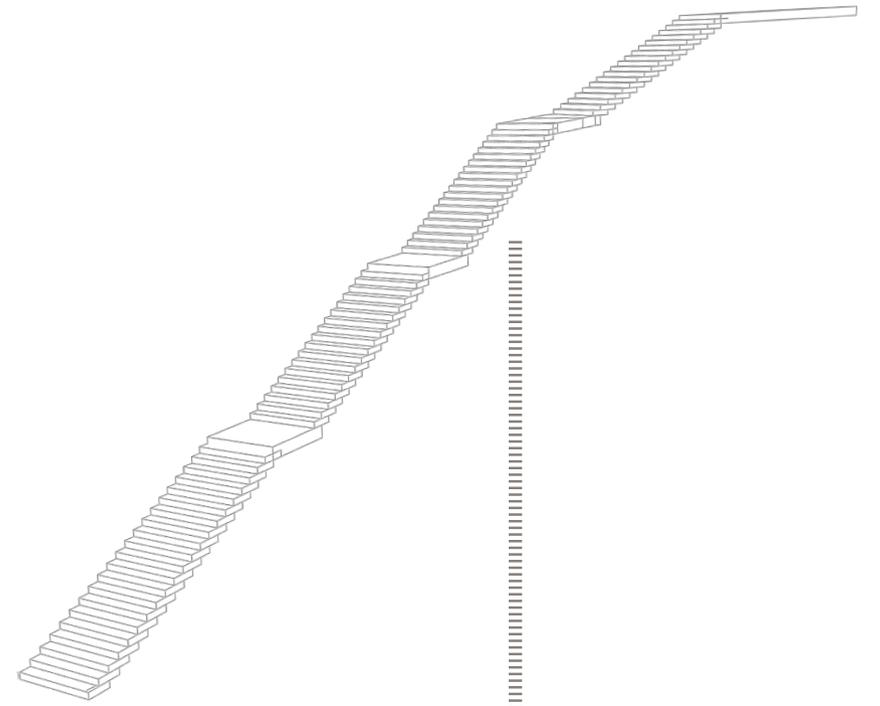




**existing.**  
heavy qualities of existing masonry walls

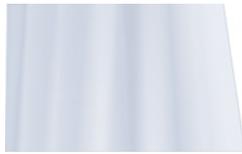


**unite.**  
light gesture of a self-supported stair to unite disparate elements

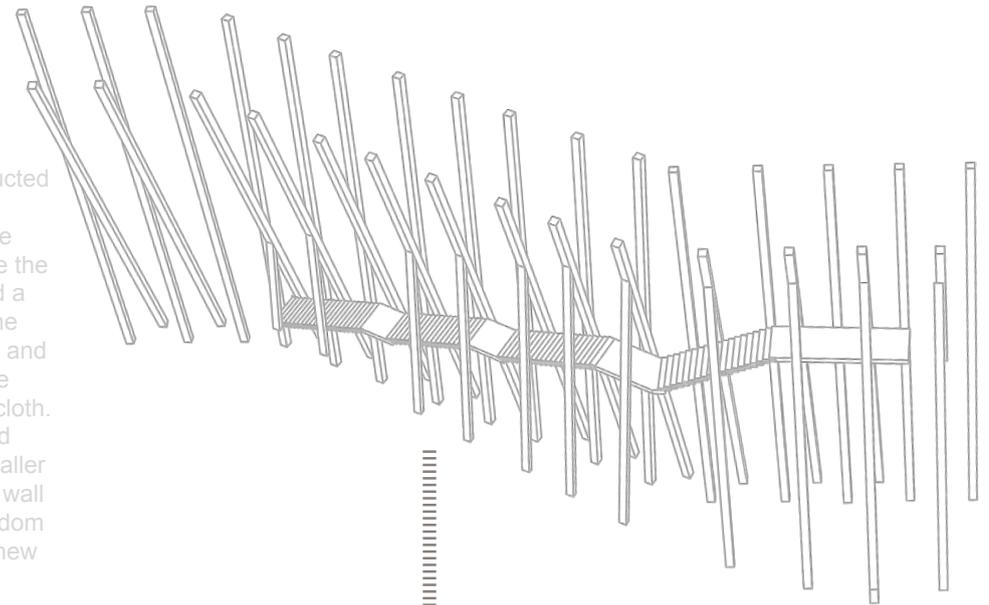


## thread.

creating a unifying gesture to unite the existing elements in a way that makes the connection an important mediator between the new and the old

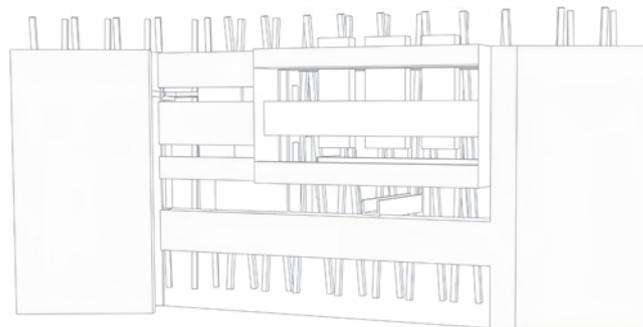
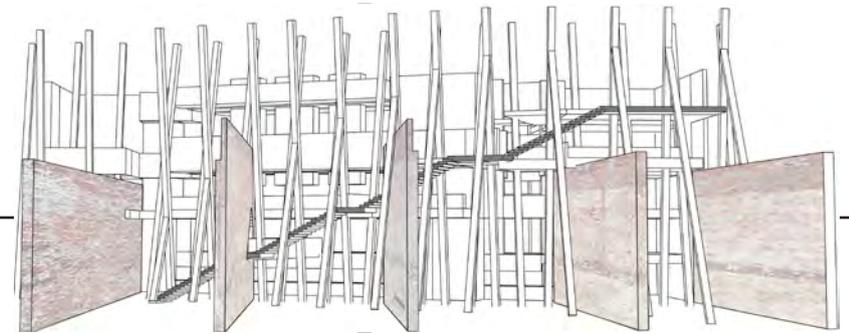
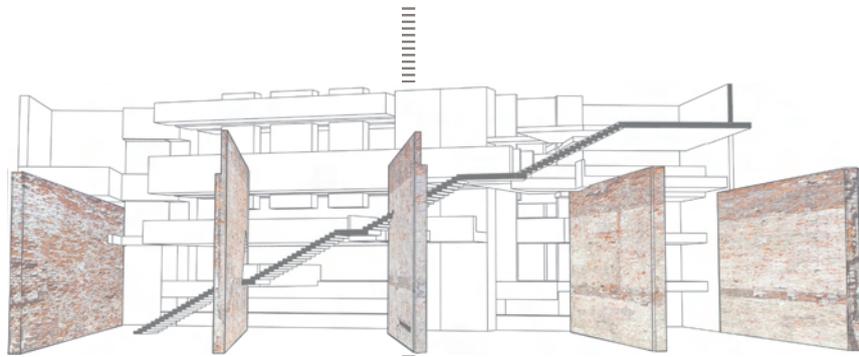


fabric has a dual nature that allows it to be both a constructed and a flexible surface. Cloth is woven in two directions the warp and the weft which give the individual elements of thread a united structural capacity. The flexible structure that carries and defines the space around the stair has a similar nature to cloth. Structural columns are joined together by a weaving of smaller reinforcements that give the wall a stability while giving it freedom to react to forces within the new building and the old.



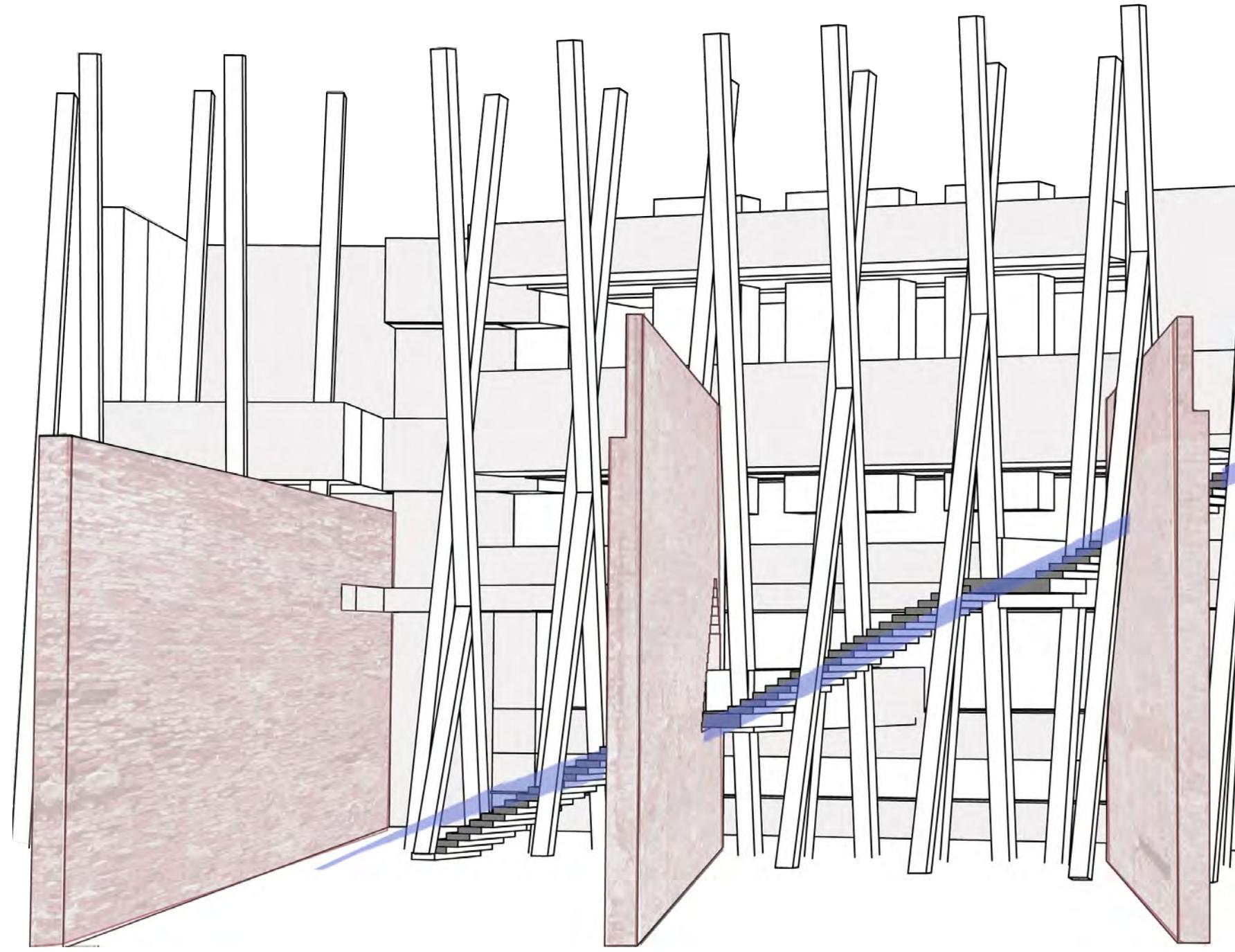
**reinforce.**

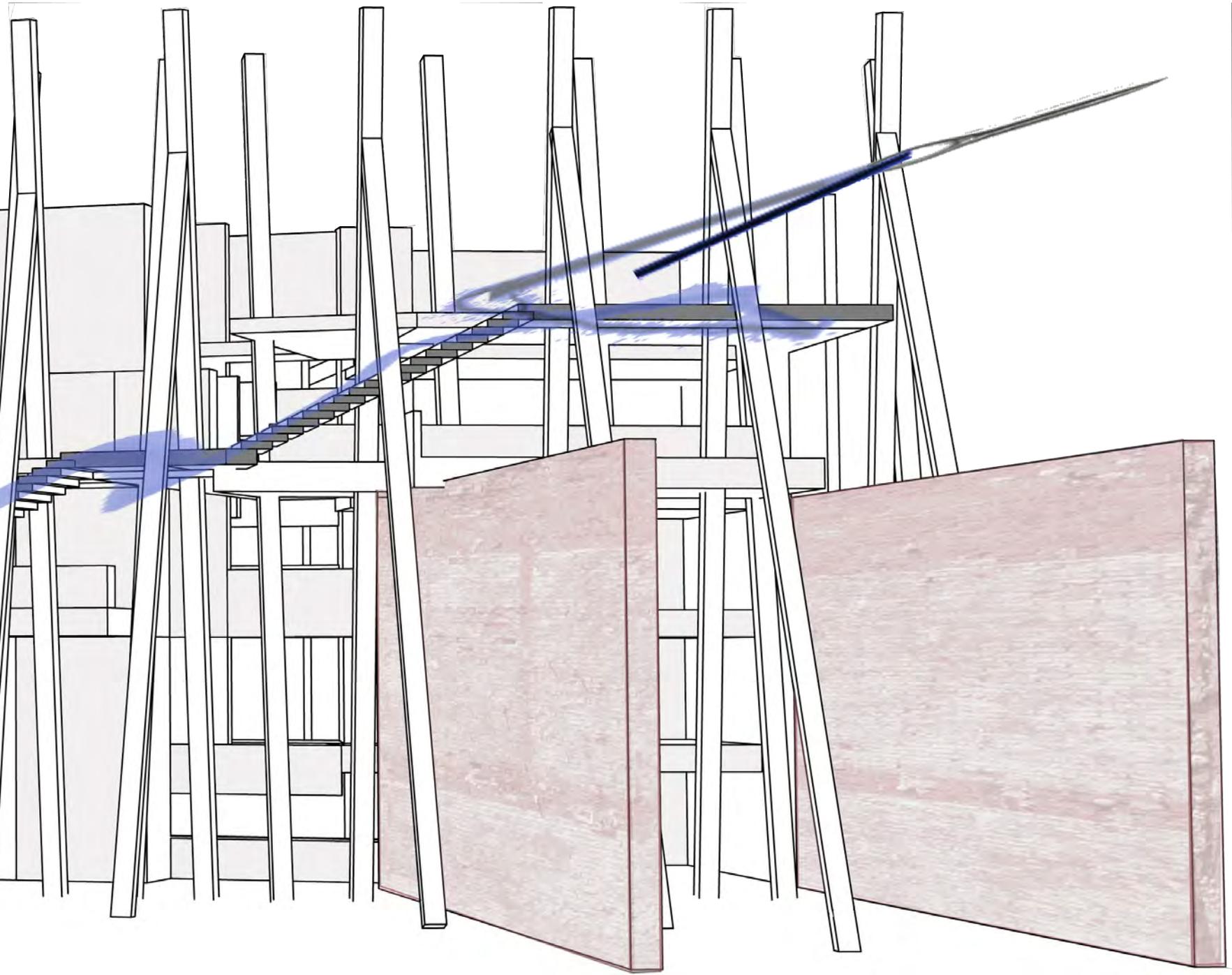
a steel structure surrounds the stair, supporting it as it moves upward and creating a transitional space that allows the structure to become an place

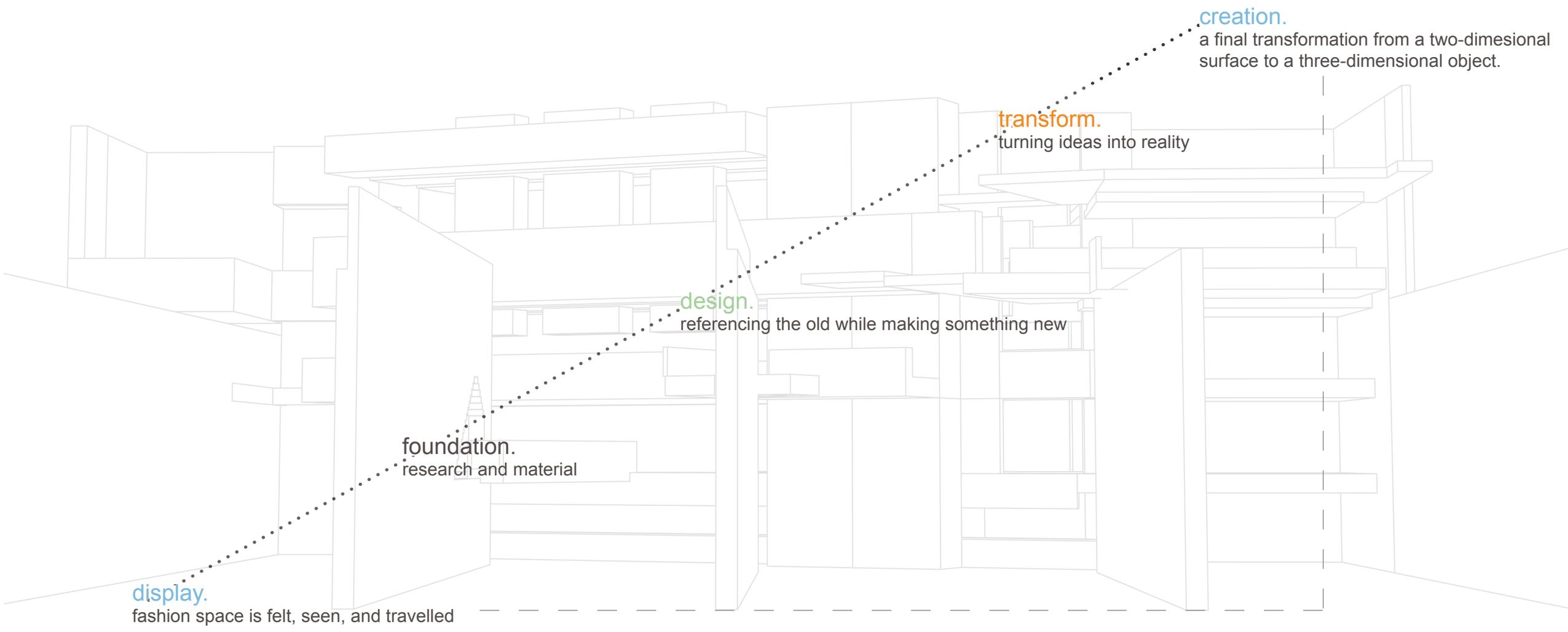


**subtract.**

fluid yet solid form of the ending wall that parallels the threading gesture, retains the earth, and holds the function of the building



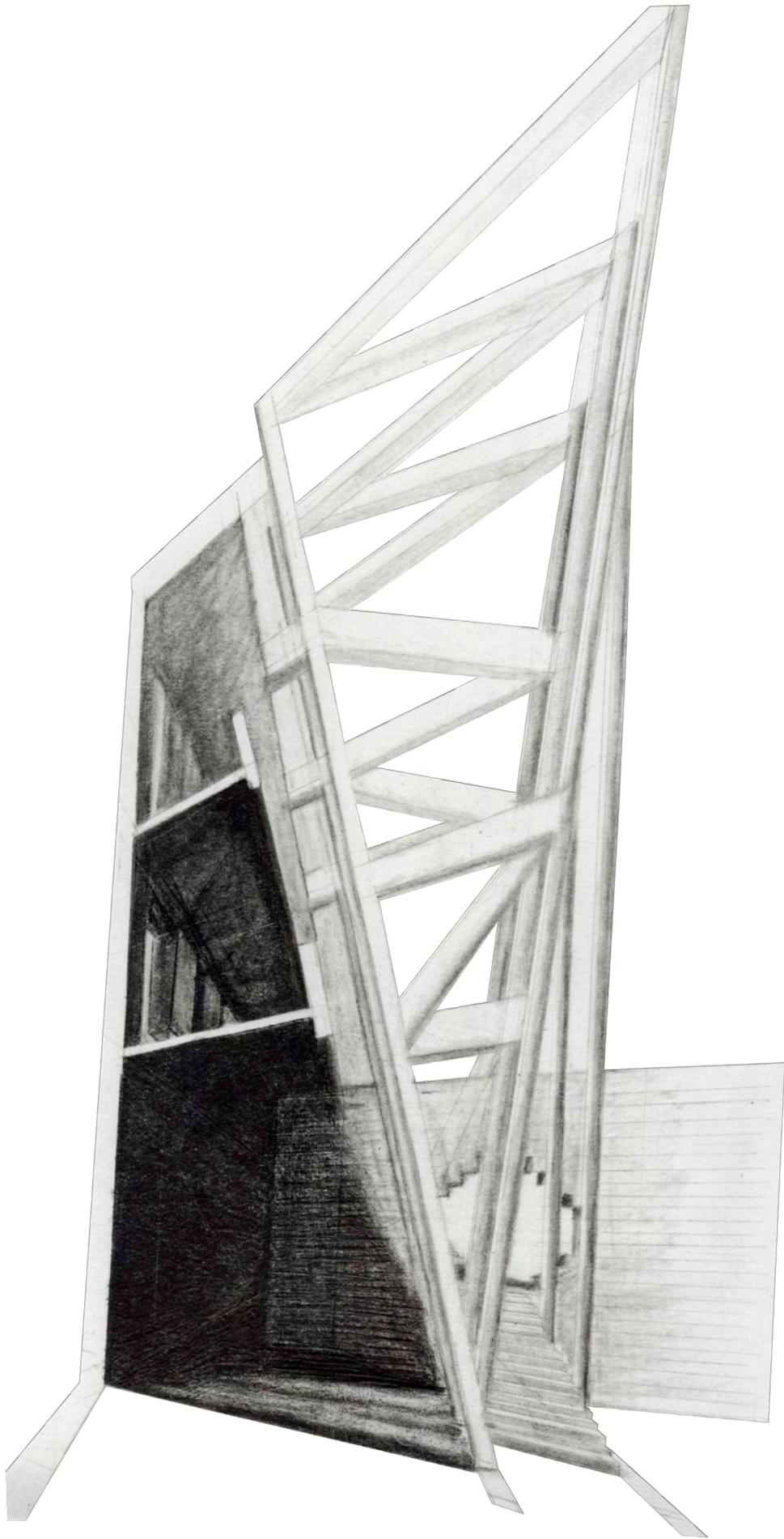




## progression.

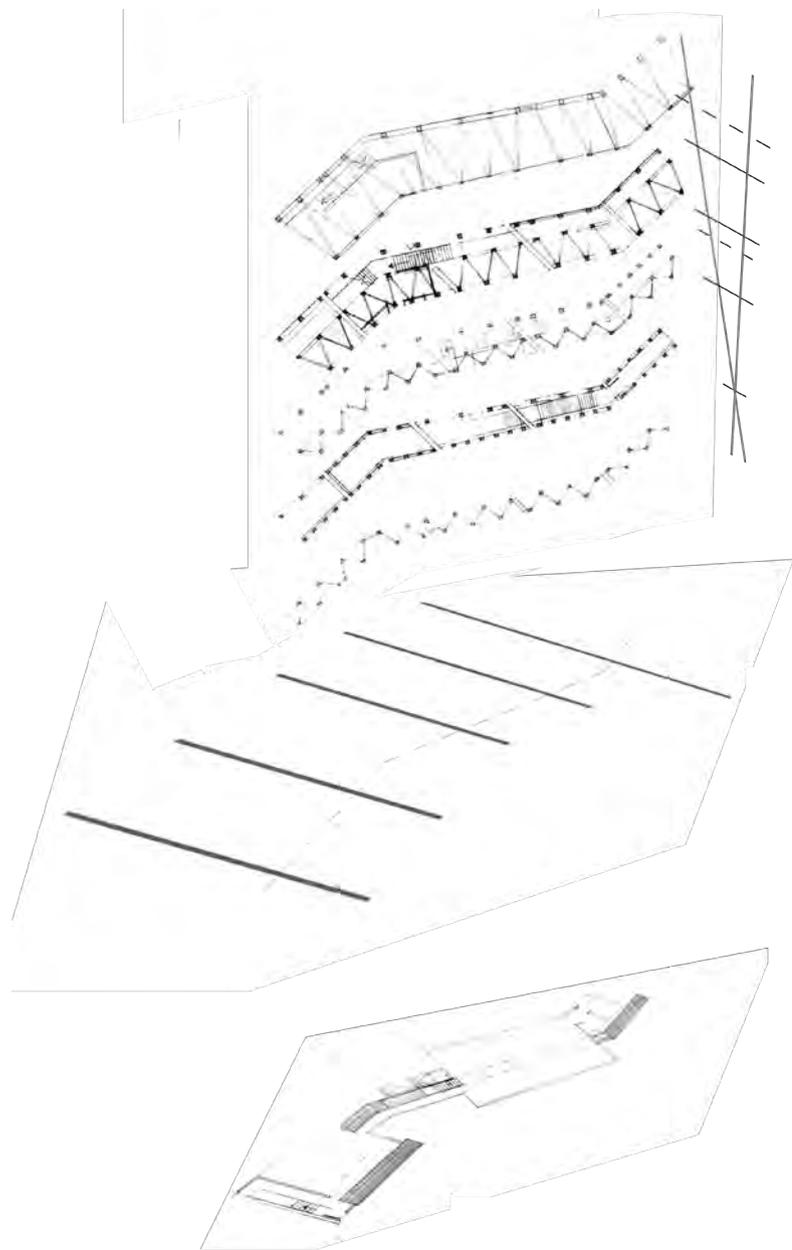
design as a progression through changeable space





A ribbon of circulation elements starts to develop as the stair moves upwards. Elements from the core wall extend outward to embrace the stair and move people from the world of movement to the world of rest. A core element starts to develop as it houses necessary functions such as storage space, an elevator, and bathrooms. The ribbon bends and serves a tie, holding the two walls with their opposing natures together to create a whole building.





explain.

### thread.

This flexible structure provides a mediating barrier between the old and the new walls. The structure serves to stitch the five disparate walls together to create a unified whole. It responds to the force of the existing, expanding as it grows beyond existing boundaries. The stairs pass through the structure, providing an experience of transformation and movement that is symbolic of the design process. It seeks to gesture towards of a piece of cloth being transformed from an idea to a three-dimensional object. The structure at points is covered by horizontal strips that form the railing for the stair and creating a pattern of view.

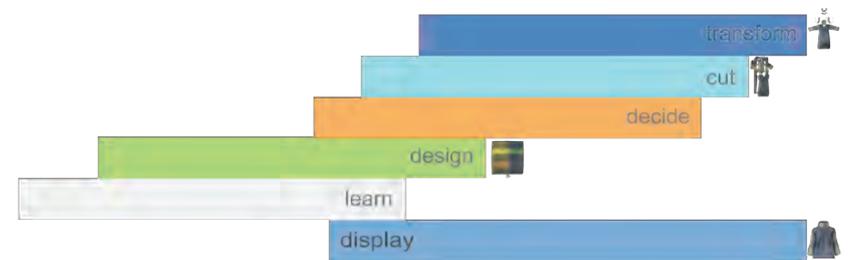
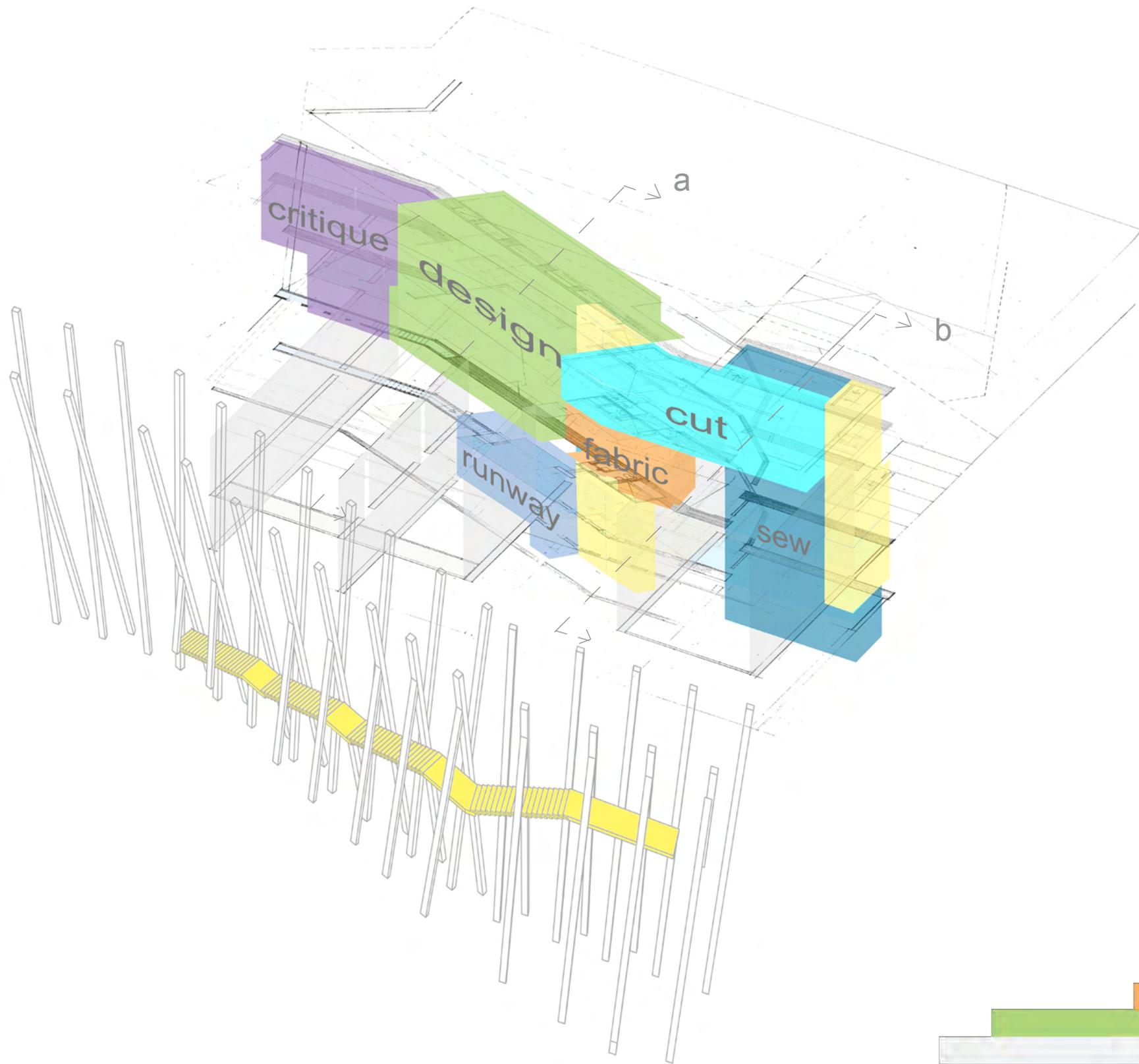
### existing.

where walls meet, one gives way to the other- either establishing a greater sense of ruin or a re-ordering of the whole

### contain.

The thick wall provides a gesture of ending to the existing walls. It becomes a retaining wall of program effectively restraining the school to a thin core, making the points where it is broken, meaningful.

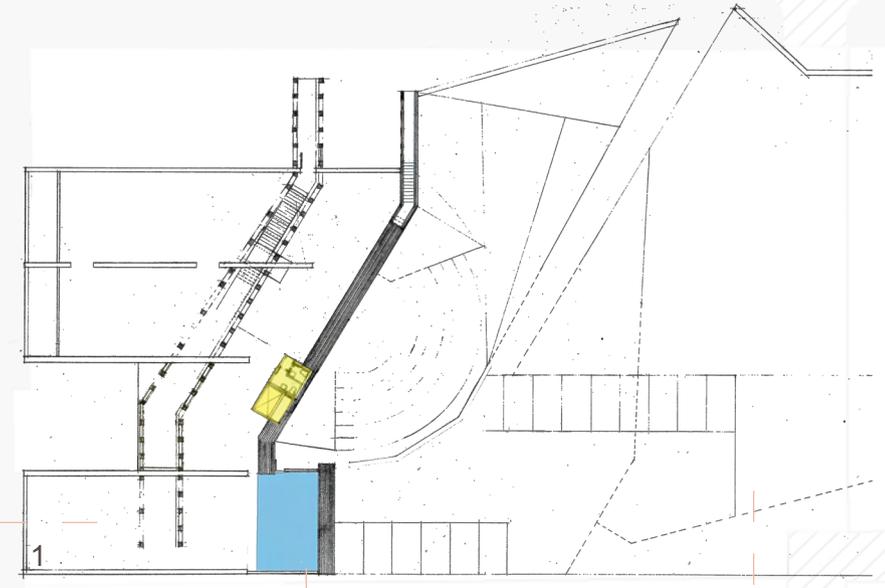
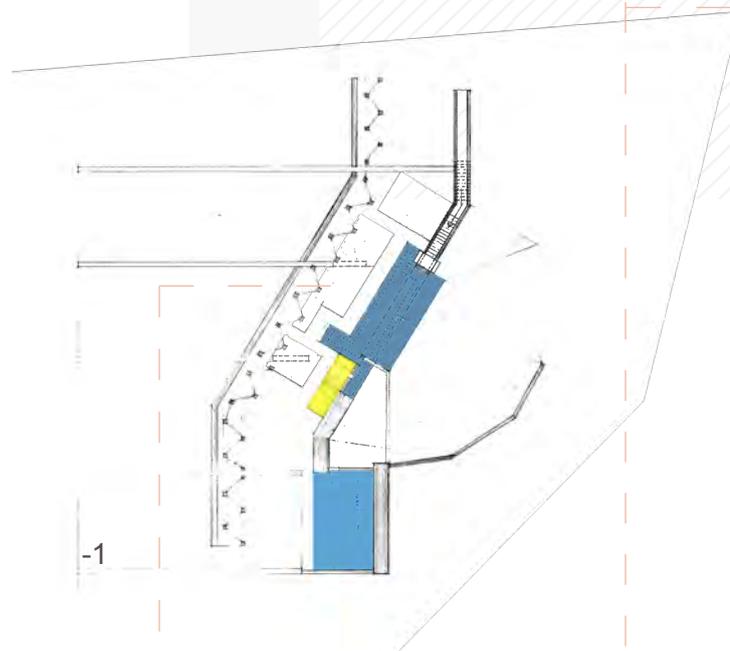
- wall      to guide and enthrall
- to contain and hold
- plane     to lift above and hold
- to regulate the elements
- to allow light to enter



concept.



14th St



The space of the runway is held within the wall allowing it to be viewed by either an interior audience or an exterior audience. A symbolic transition occurs as one passes through the built form- a garment ceases to be new, it has been seen and is now a part of the past.

This space is defined by the folding of the vertical wall plane into the horizontal ceiling plane. The resultant deep structure houses the necessary ventilation systems and skylights while breaking down the scale of the space. The scaffolding-like structure draws an awareness to the volume of the unused space. Looms will occupy this space.

This is the last sewing space on the journey from design to creation. It is outfitted with machines that are expressly used for finishing garments. The room is in close proximity to the backstage room for the runway shows. It is the true beginning of the life of the garment.

The artificial landscape created from the act of digging down in to the earth creates an opportunity for hidden parking accessed by the side alley. Parking is provided, but most occupants in this area of the city use other public means of transportation. the stair takes a moment to rest and appreciate the wall and its construction



2

A secondary means of circulation occurs as the wall is pulled away to define the sewing rooms at the point of transformation. At this point garments become ready for display and can be taken to the outside.

3

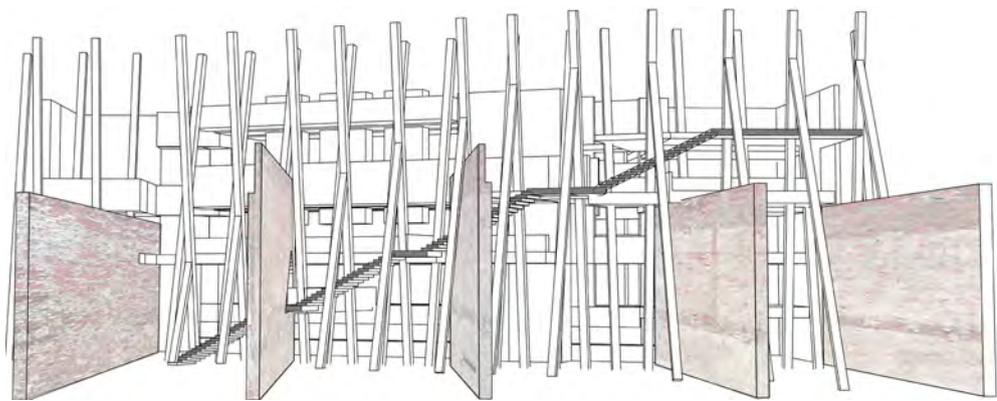
The space under the stairs is held by the structure provides and opportunity to hold fabrics and put them on display. The volume of the library space below extends up to hold the fabric library, while the structure of the stair holds the cloth.

3.5

Branching off from the design space, as the wall turns it provides a place to put output equipment and as it passes through the wall it becomes a critique space where designs are visible to people passing by on the street.

4

The topmost level of the stair represents the last step of the design process where the garment is still two-dimensional before it enters the three-dimensional world. The cutting space is lit by skylights over work tables. A level change occurs as the wall pulls away to represent the transformation in the clothing process as the garment starts to get stitched together. Heavier machines are on the topmost level and get more specialized on lower levels as the garment nears completion.



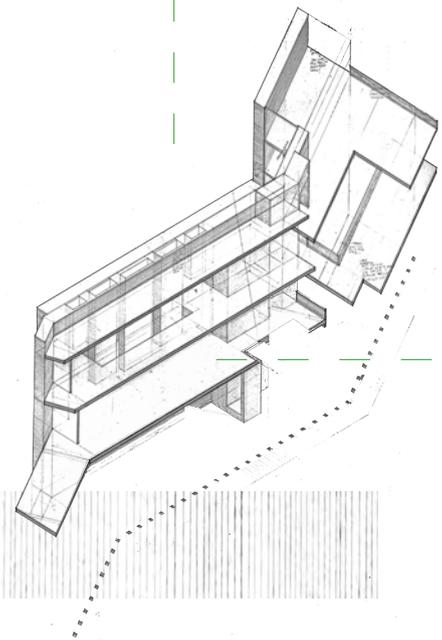
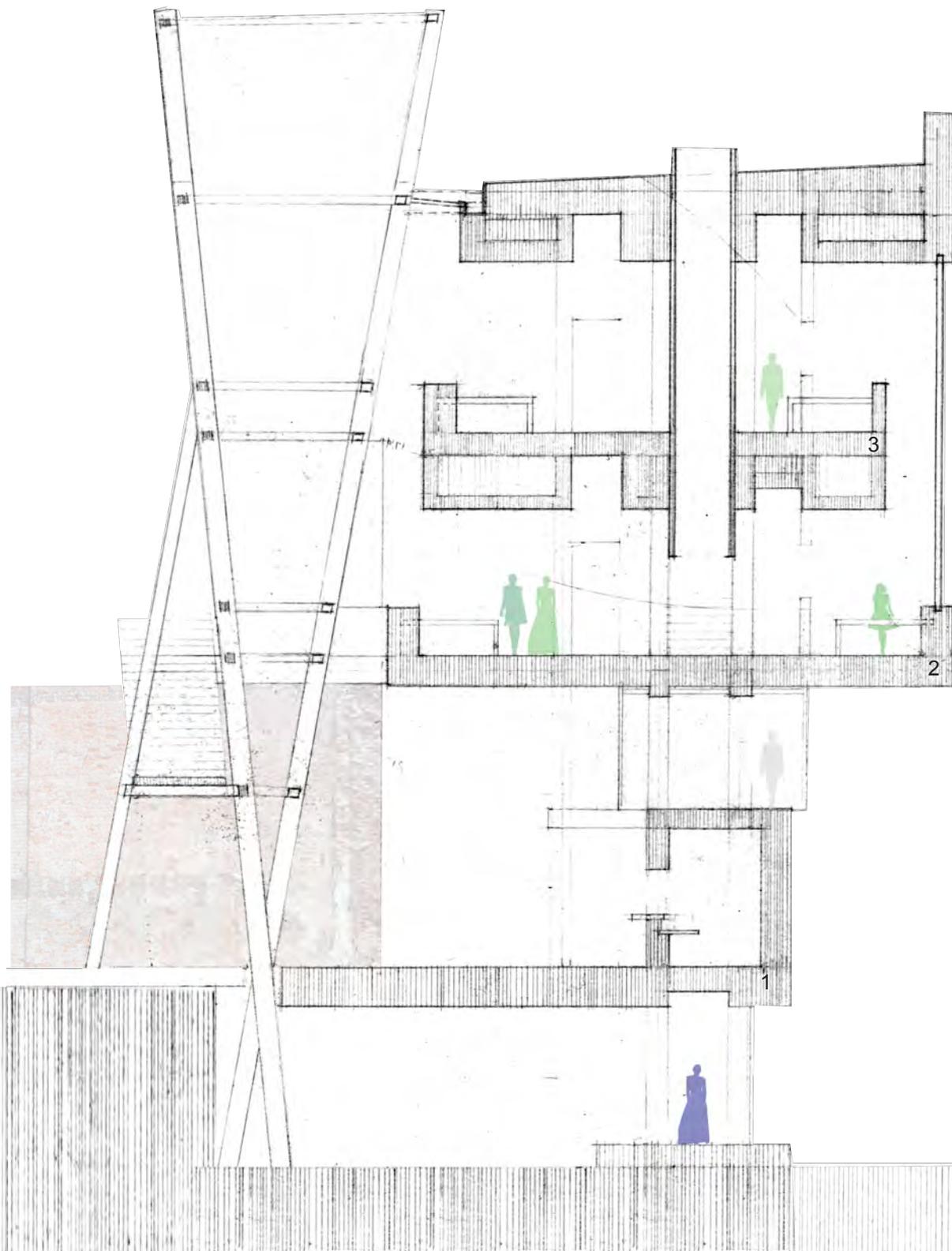
experience.

The old walls provide a backdrop and opportunity to display completed works in a gallery setting. The existing windows and doors are removed from the facade, creating a courtyard and sense of transition before entering the gallery. Both historical pieces and contemporary pieces can be displayed because in the constantly changing world of fashion, the moment something is created, it is outdated.

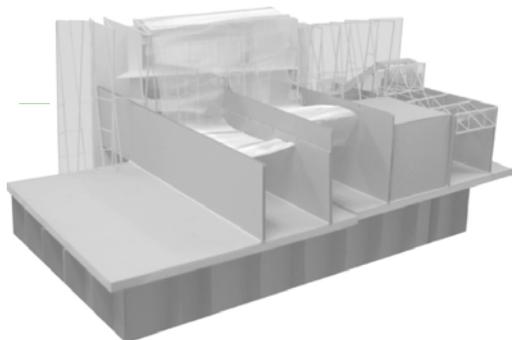
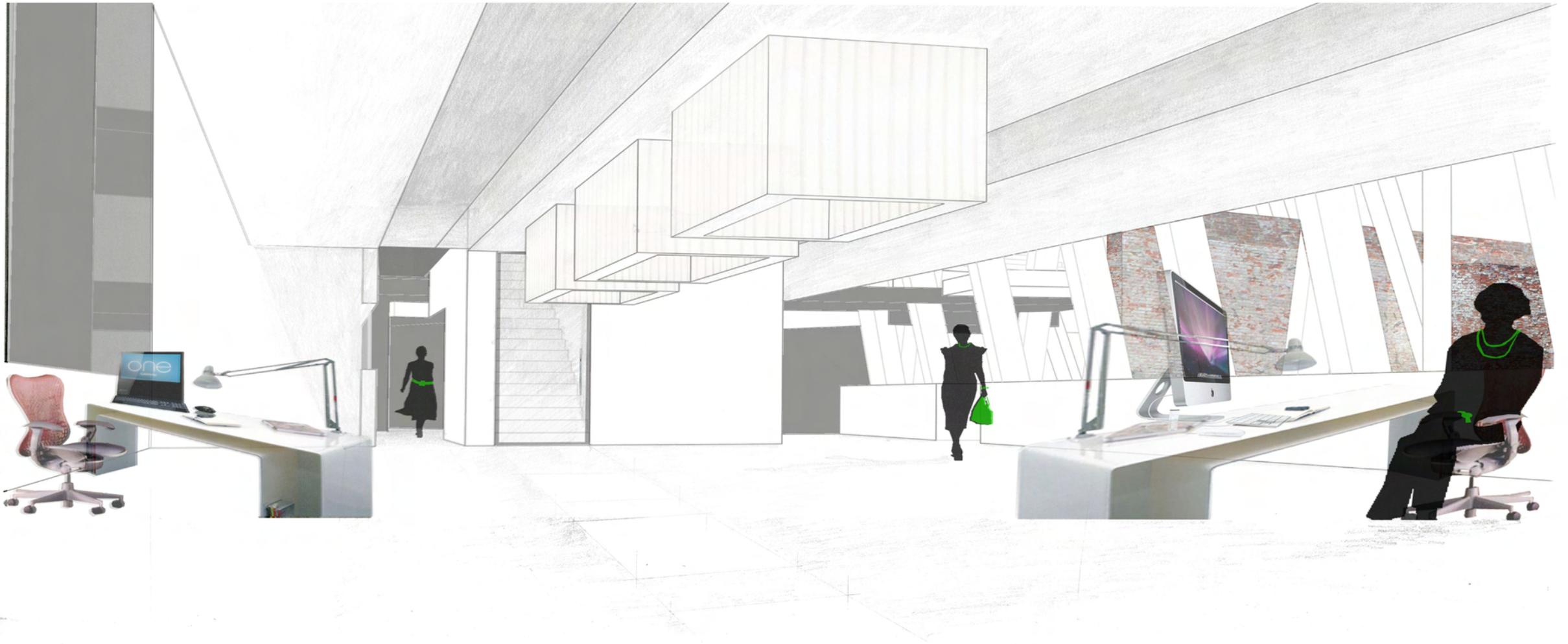




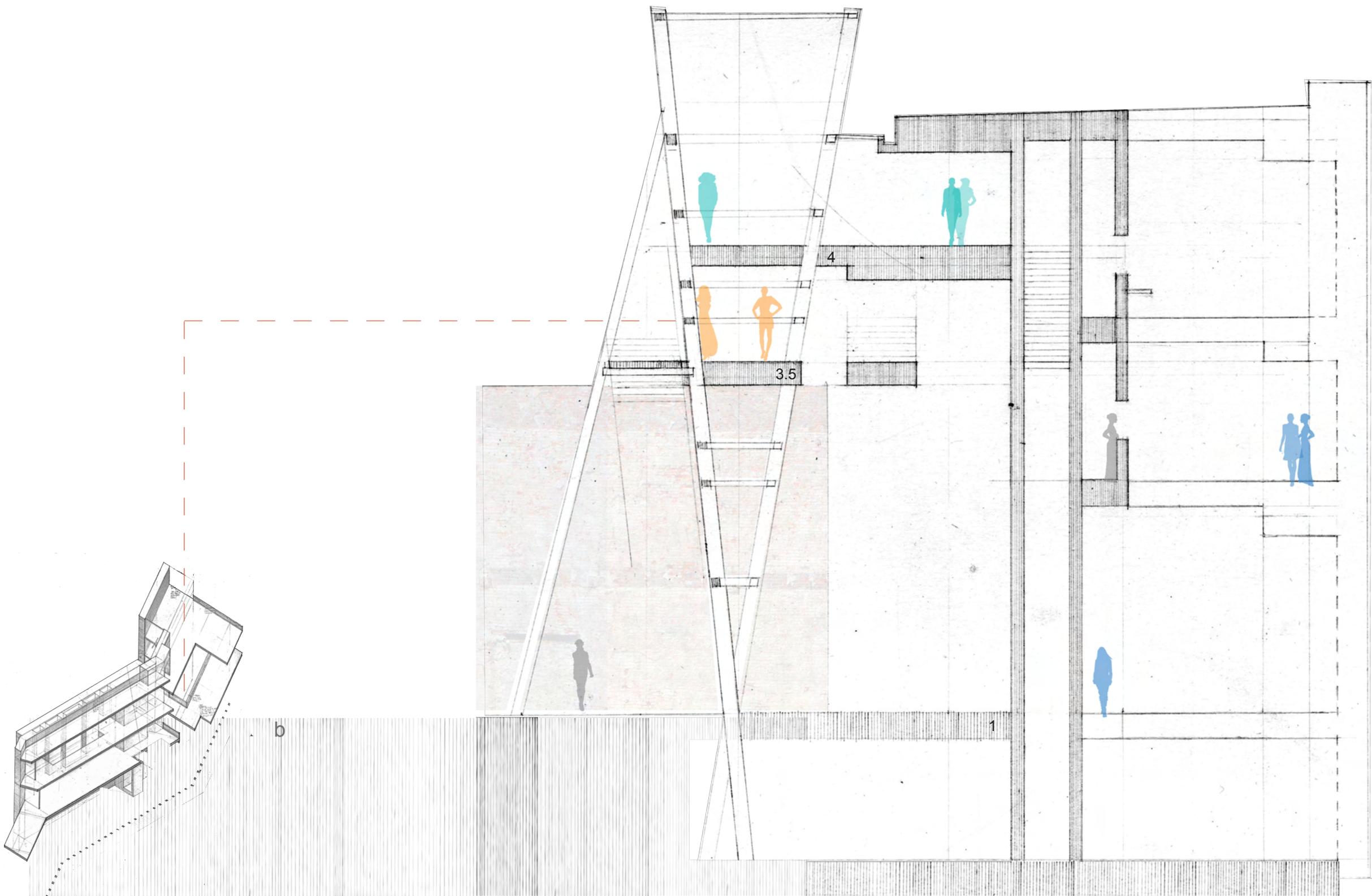


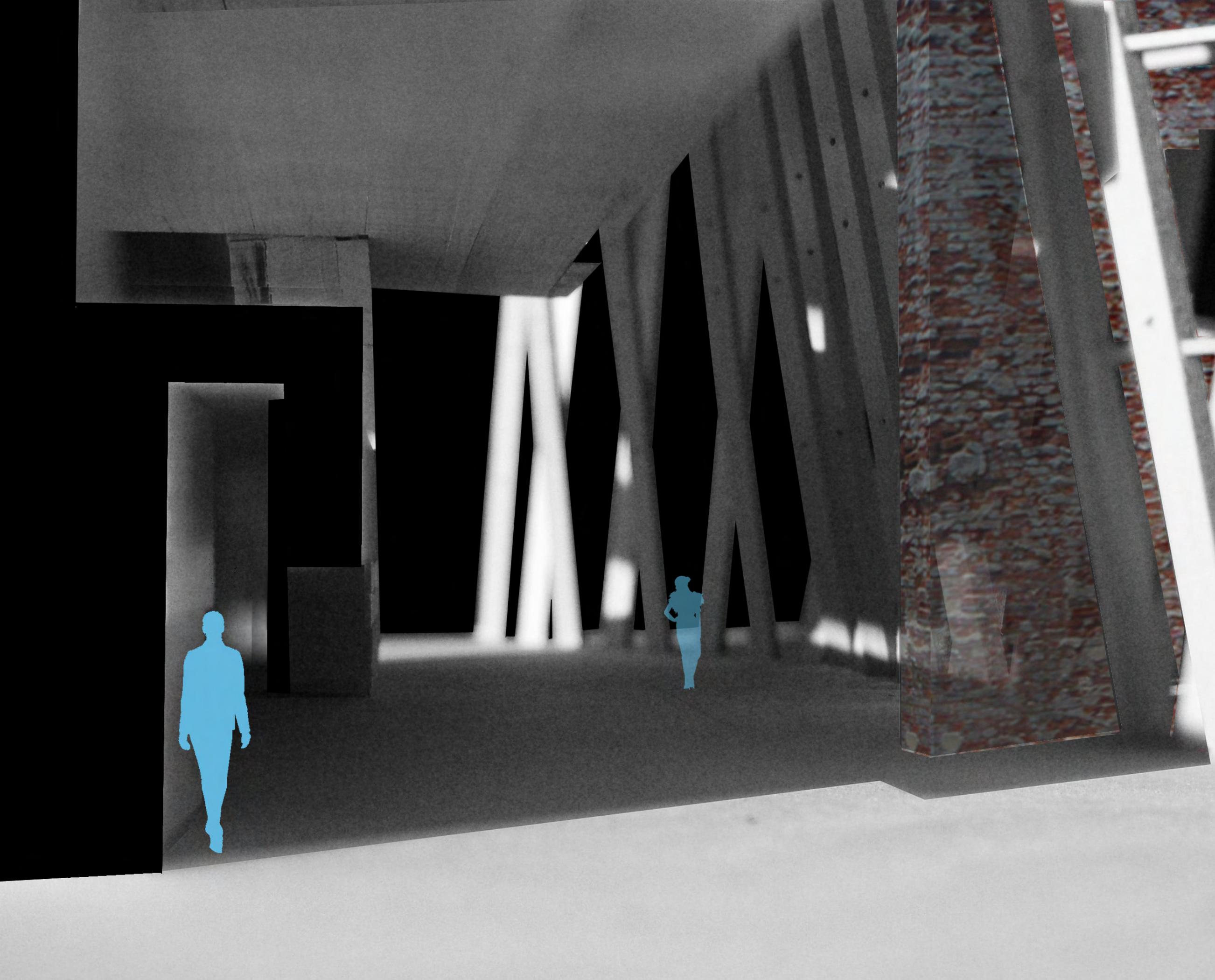


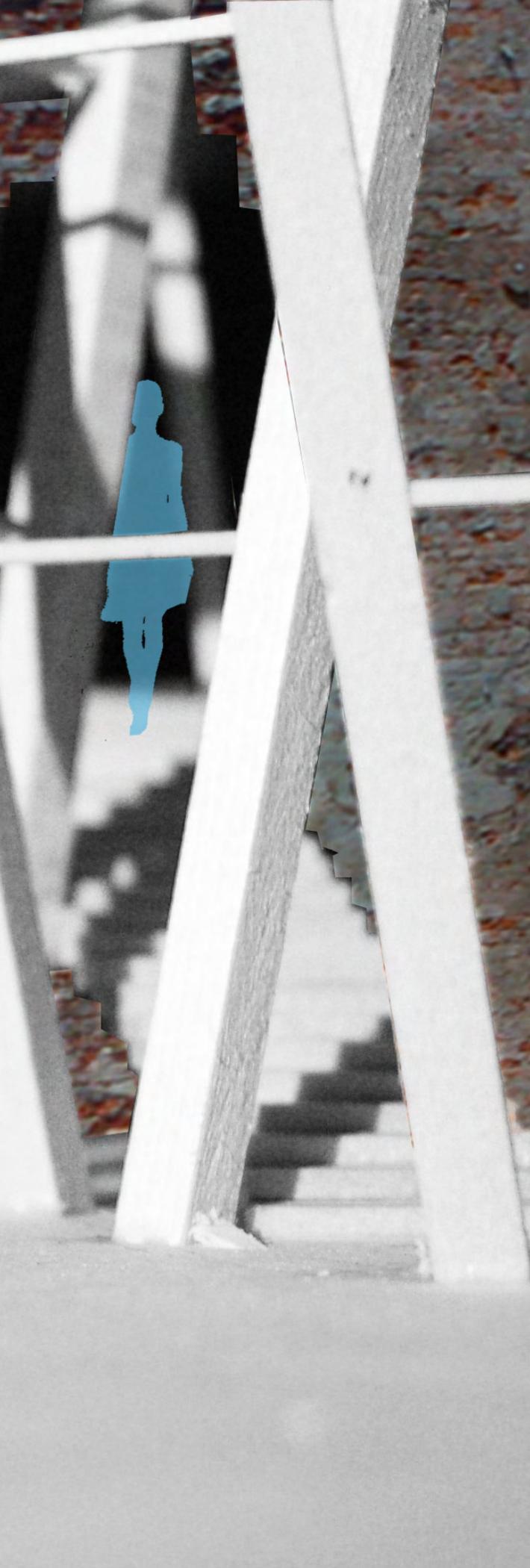
a



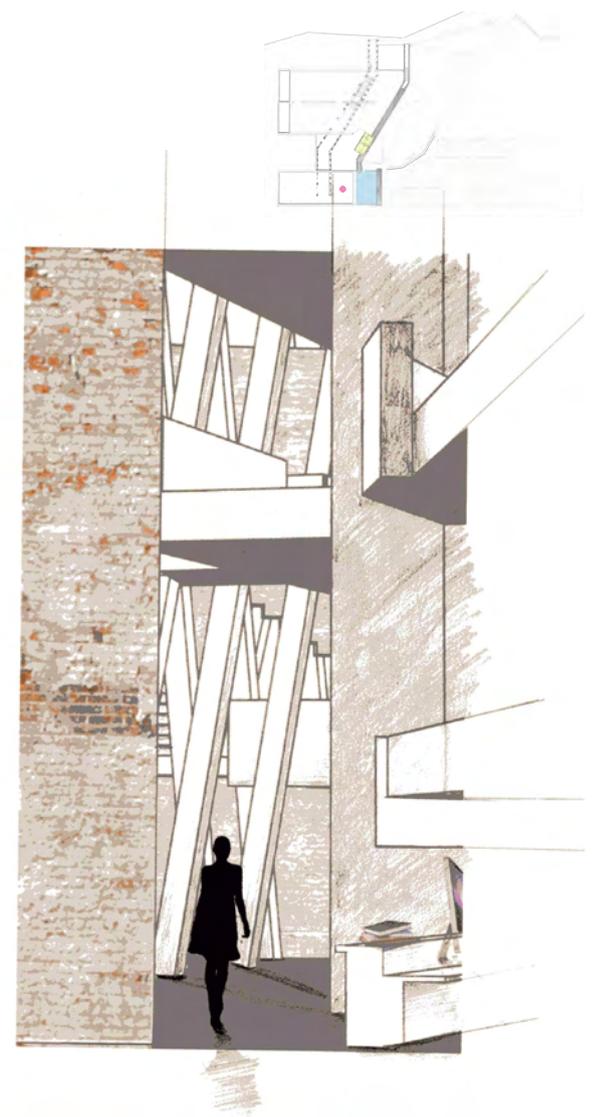




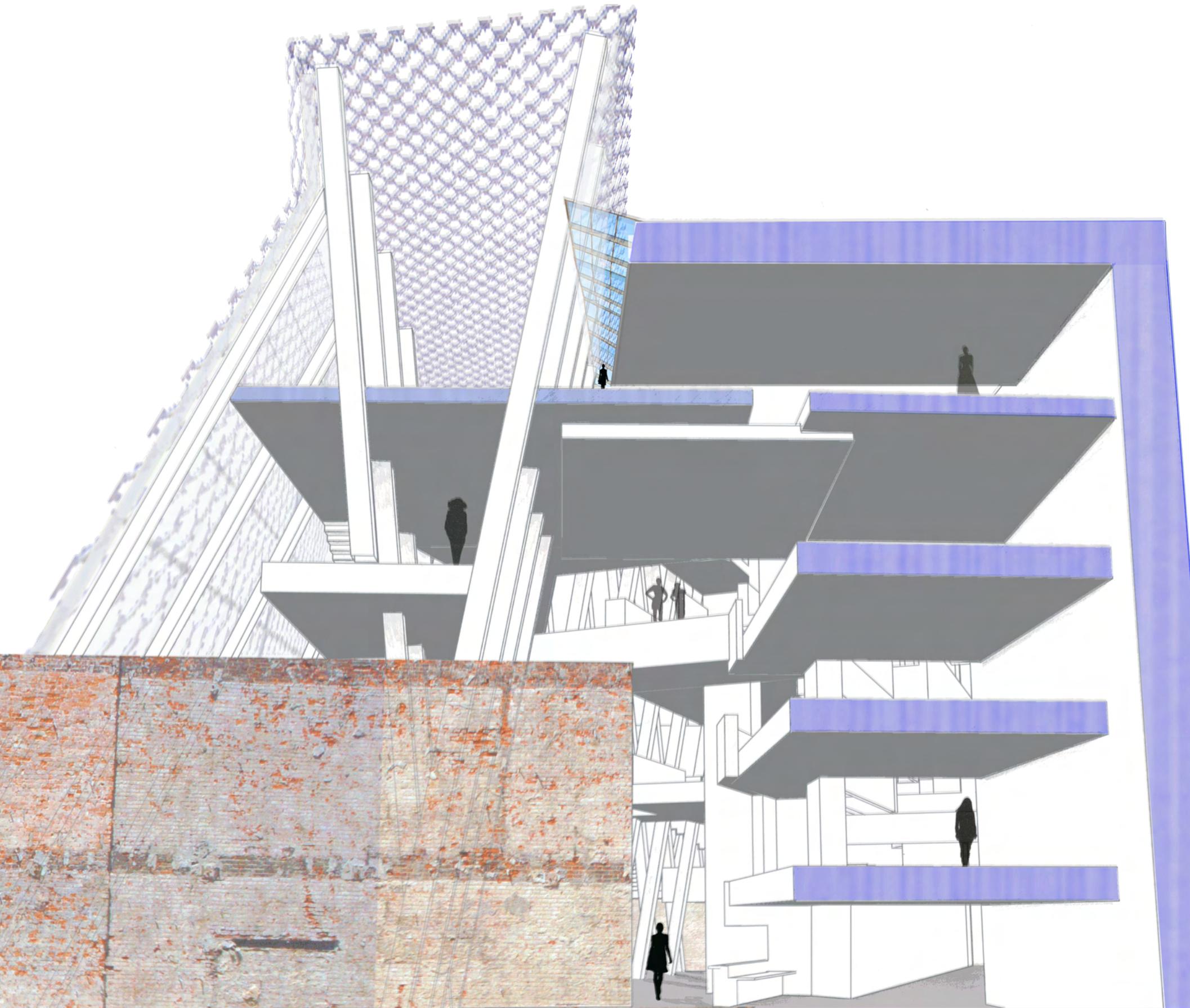




The structure of the stair becomes the basis for the definition of the library. Additional structural ties form the bookcases reinforcing the role of the flexible stair wall as a mediator between the old and the new. The library will contain both contemporary works and older volumes.





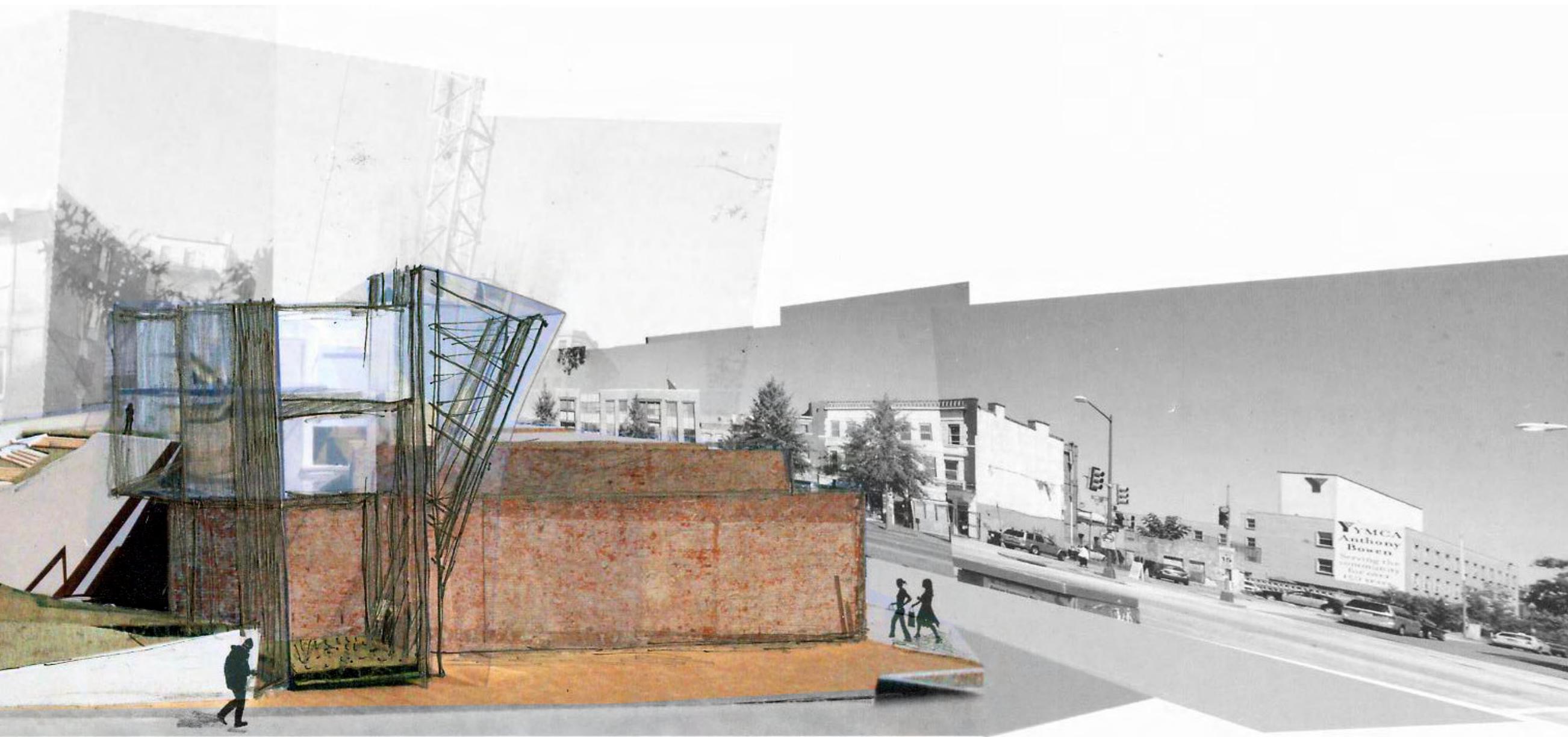


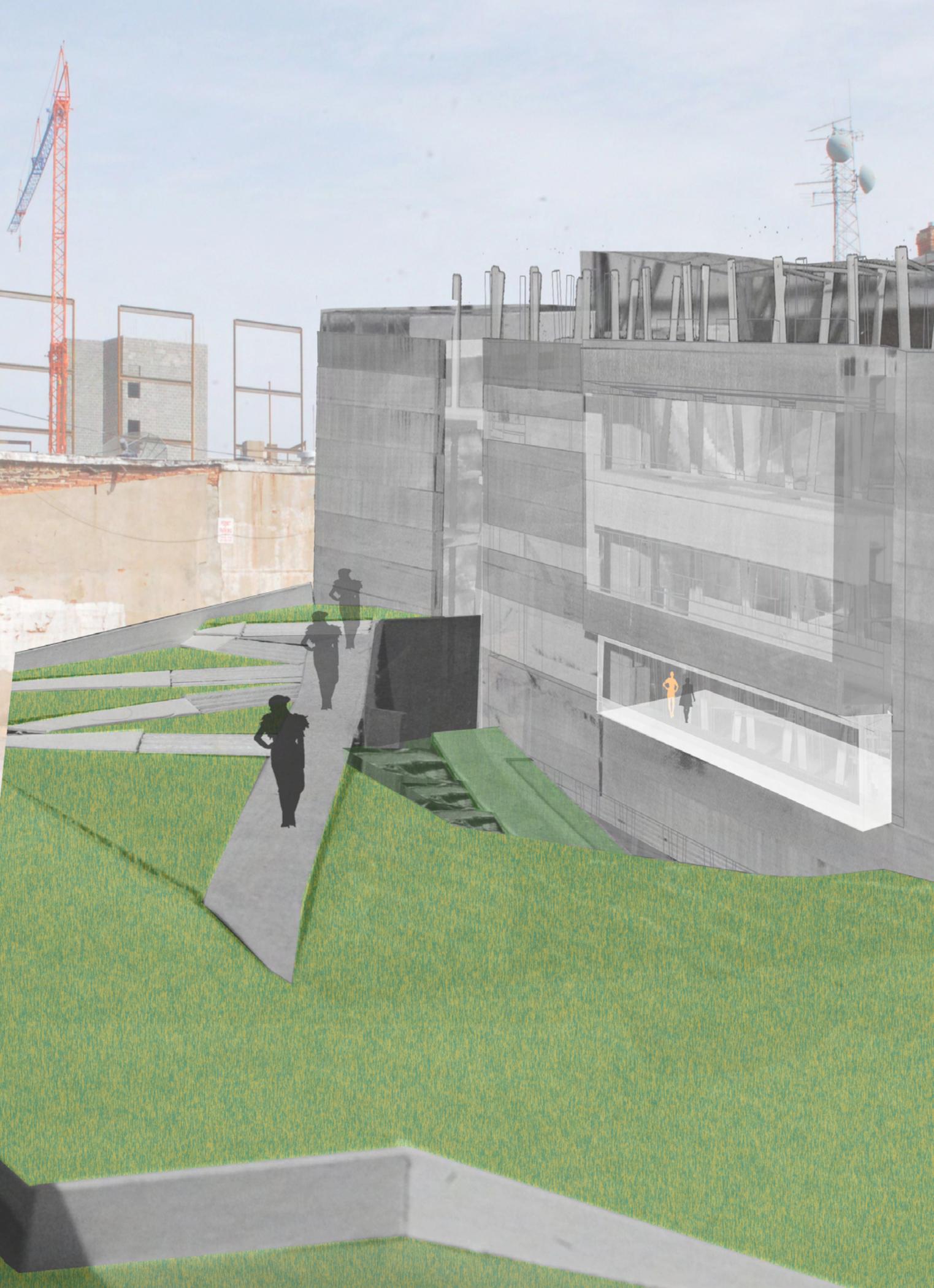
transform.



## transition.

creating a common space to mediate between commercial and residential  
old and new  
while providing an opportunity to involve the community in the life of the school





**display.**

Terracing provides a way to journey down to the street while also providing the opportunity for informal shows.

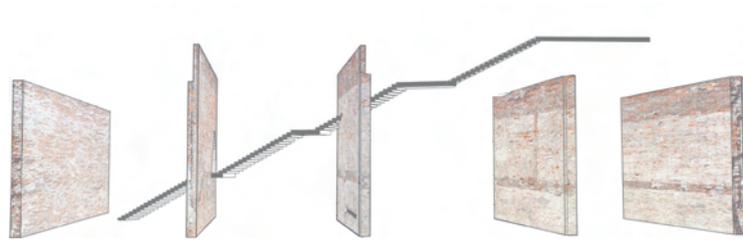




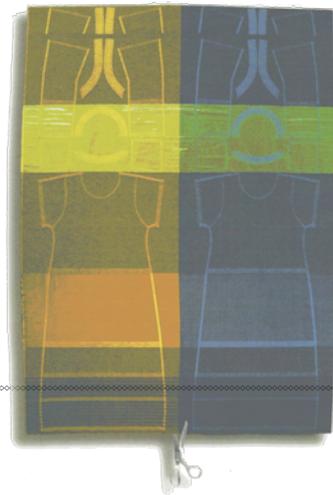
the existing walls and the city are the fabric



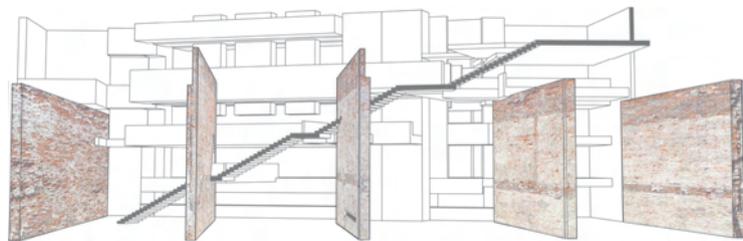
a piece of fabric is chosen to make a garment



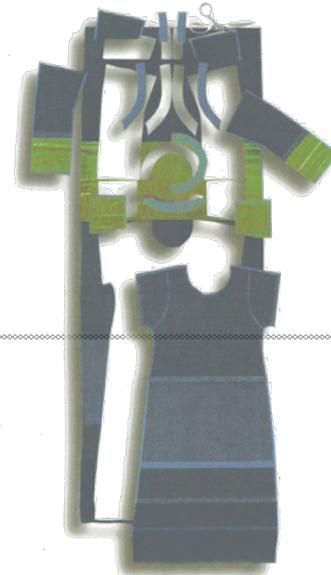
the stairs become the stitch that unites the fabric of the walls



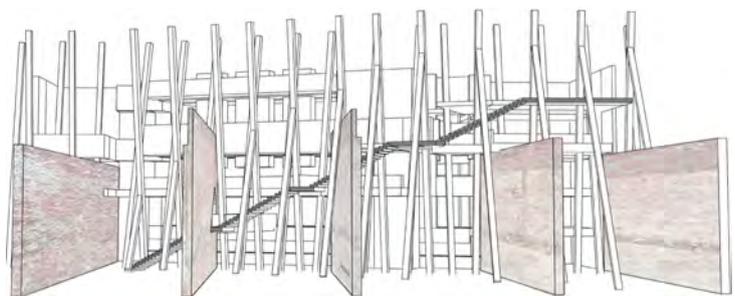
strategically placed stitches unite the layers of material



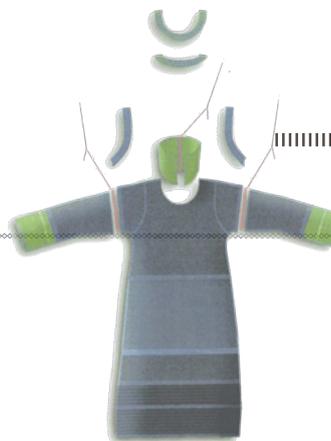
the opposing wall is a solid that voids are subtracted from to create the spaces that hold the program of the school.



all miscellaneous pieces are removed to highlight the necessary



the structure holds the stair and becomes reinforcement and a mediator between the existing and the new.



reinforcement stitches are placed to further structure the garment

# parallel relationships. designing a building like a piece of clothing

## issey miyake.



Miyake's basic principle for making clothes has always been the notion of creating an article of clothing from one piece of cloth. He explores the space between the human body and the fabric that covers it. He strikes a consistent balance between tradition and originality and craftsmanship and technology.

fashionvue magazine



**fashion**  
**(school)**









**develop.model.understand.visualize.evolve**  
a continuous modelling dialogue facilitates an understanding of space, form, and context  
**a true project never ends**

