

Living in the City through Female Fashion

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Abstract

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This thesis analyzes an initial urban visit throughout the iconic French city of Paris, and uses the methodology of graphical collage to further unravel the individually derived “living” experience accumulated within the particular built environment. Using case studies created by photographers, graphic designers, and architects who vividly captured and documented their individualistic experiences within cities through photography, graphical design, and photocompositions, all inspired the use of the multi-informational transect to study the similar “living” notion hidden in the hometown city of Seattle. The character of the urban environment is translated through its unique and distinctive elements into similar references found within Jean Paul Gaultier’s female fashions. The idea of fashion, along with other disciplines, is used as a motif to capture and lead a discussion into the present subjectivity, integration, multi-modal connection, and imagination all present within architecture.

Please Note:
Best viewed digitally as a 2-page spread

LIVING IN THE CITY

// ANASTASIA SPASSENNIKOVA
VIKRAM PRAKASH
WYN BIELASKA

THROUGH FEMALE FASHION





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for the never-ending inspiration and depth of theoretical thinking present within architecture

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TABLE OF CONTENTS

01	INTRODUCTION	6
02	“LIVING” IN PARIS	10
	<i>LE FLÂNEUR</i>	12
03	TRANSECT	14
	EDWARD RUSCHA	16
	FRANK DRESMÉ	20
	ENRIC MIRALLES	24
	PARIS TRANSECT	28
	CHAMPS-ÉLYSÉES STREET TRANSECT	30
04	FASHION AND ARCHITECTURE	32
	JEAN PAUL GAULTIER	38
	CHAMPS-ÉLYSÉES FASHION CHARACTERS	40
05	RETURN TO SEATTLE	50
	INITIAL TRANSECT	52
	INITIAL URBAN EXPERIENCE	54

06	REIMAGINING SEATTLE	58
	RE-IMAGINED TRANSECT	62
	1. MADRONA PARK - LAKE WASHINGTON // CITY ON WATER	64
	2. MADRONA NEIGHBORHOOD // A CITY IN THE TREES	68
	3. PIKE - PINE NEIGHBORHOOD // A CITY IN THE OPEN	72
	4. EDGE OF PIKE PINE // A CITY BEHIND WALLS	76
	5. CENTER OF PIKE-PINE // A CITY UNDERGROUND	80
	6. DOWNTOWN // A CITY IN THE SKY	84
	7. PIKE-PLACE - PUGET SOUND // A CITY IN THE CLOUDS	88
07	CONCLUSION	92
08	BIBLIOGRAPHY	96
09	LIST OF FIGURES	100

01 INTRODUCTION

Disclaimer:

As a final year student at the University of Washington, I would like to present a project that gives a taste of my personal outlook and experience of what it means for me to “live” in a world of architecture and urban design. I am not proposing this is how everyone can “live”. Nevertheless, a feeling that I questioned about its unique attainment. A feeling that an architect can design and create for others. A feeling of connection and living breath of spaces within an urban environment that I hope to create post-graduation within the field.

This document showcases a glimpse through my perspective gained from a point in time during my trip in Europe, specifically in Paris, France, with a shared analogy and discourse between the design world of architecture and fashion.

Before beginning the discussion with specific research or factual points, it is important to start introducing the thesis by reflecting upon the last moment in which we “lived”. Specifically, the moment in which we felt that we felt alive, inspired, or uplifted within the surrounding built environment. Was it in a specific building? In a café? A store? On a walk to work? At home? In solitude? In a group?

So many of us wake up in the morning and go about our day as if it were a routine. A routine in which becomes locked in one city, in one work building, in one home. However, while this routine provides the necessity to “live” in life through the need to, of course, receive an education, earn money, gain a career, gather food, etc., the “life” in between can either be present or absent. This “life” is something that can be framed by the urban landscape in today’s cities. The life in which architects have the power to design and provide a specific

experience for the users of these spaces. This includes both the design of a single building to the thinking of how all these individual buildings come together and respond in a cohesive manner within the greater urban landscape. Or in others, provide a cohesive, flowing, experience through the story all composed by architecture.

This notion of “flow” within the urban environment was initially triggered and speculated from the French streets of Paris. The individualistic experience was representative to the theoretical concept of the “*flâneur*”, or from the French translation, urban stroller. Within this thesis project, this urban stroll throughout Paris will be drawn back upon memory and become restitched together into a single collage - a collage that will take form of an urban transect. This transect will draw up case studies from similar graphical works done by the photographer, Edward Ruscha, the modern graphic designer, Frank Dresmé, and Spanish architect, Enric Miralles. The

transect will combine photos, images, and sketches in the attempt to dissect the “living” aspect present within the streets of the city.

The street will further be analyzed through “characters” drawn from the fashions created by the iconic French fashion designer, Jean Paul Gaultier. The fashion character’s will metaphorically translate the street as a runway. Their fashions will present a relationship between fashion and architecture; specifically demonstrating how female fashion can reflect the larger scaled building typology of a particular urban street in wearable, smaller-scaled form. This will bring attention to the unique elements representative to the individuality of that particular urban runway. Fashion in this sense will, therefore, be the mediator between the architecture and my personal associations representative to how I view and interpret the built environment.

Utilizing these representative concepts of the *flâneur*, urban flow, transect, fashion, and collage studied from my personal experience in Paris, I will implement a similar urban analysis not from the memory of a city, but from a present experience along the Pike-Pine street corridor in the city of Seattle. This path captured in photos will be re-stitched together in a new transect- a transect that will draw up the analysis of observed barriers halting the “living” experience.

To mentally “live” past those barriers in the city, inspiration from written works including “Invisible Cities” by Italo Calvino and “Imaginary Cities” by Darran Anderson will assist with the inspiration of reconstructing the transect with overlaid utopian concepts of the existing urban fabric.

This method of urban research and analysis through graphic representation will spark the discussion, imagination, and interpretation of what it means to “live” in the city.

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02 “LIVING” IN PARIS

Overview of Paris

My personal fascinations with Paris prior to the trip were all a large part in constructing my ambition and vast expectations for the experience within the city. Considering the fact that Paris is the capital of its own country, France, it is a global hub that thrives with fashion, art, cuisine, and culture. Its refined architectural style grants the city a hint of displayed elegance, classiness, and sophistication. However, physically travelling through the city streets of Paris itself, it brought upon a whole worldly experience of actually being, existing, and “living” in a city accessible on foot.

Urban Flow Established in Paris

The previously brought up idea of “flow” within an urban environment is what I believe dominated my successful and positive experience in Paris aside from the breathtaking landmarks to visit. Paris as a city was the first and most memorable place in my European travels

in which I felt that I “lived” *with* the city. A city in which the notion of “time” became non-existent. Somewhere between the bustling energy of the shoppers filtering in-and-out of the street shops, observing the tourists overcrowding the popular landmarks every few blocks, listening to the Parisian residents engaging in a French discourse with their neighbor, sensing the warm smell of fresh croissants spilling onto the streets from local restaurants, seeing the water-boats cruising up and down the Seine River, and feeling my scarf tugging ever so slightly around my neck as it catches in the wind behind my body when the wind picked up over the crossing of a bridge... yes, somewhere altogether within those moments, I lived in Paris.

Every moment walking through the city was a proper sequencing of views and spaces as if the entire architectural composition of the city was a collaboration built in perfection. This is when the statement made by my

previous professor at the University, Nicole Huber, said in one of my previous seminar discussions, “architecture is not the physical object, it is the space created in between those objects”. This quote, that was restated from the quote mentioned by the architect, Bernard Tschumi, strongly applied to my Parisian experience. In other words, the negative space was what physically molded in with the positive space. That “in-between” space, or the “negative” space, amongst my point-of-interest visits around the city is what in fact granted that feeling of “living”. The negative space was where I began to believe the existence of the “life” of design and experience was present. And that negative space was found on the streets of Paris. The highlight throughout each day was not “being” at point A and then “being” at point B; it was the entire connection walking *from* point A *to* point B- like reading a continuous un-foldable storybook.

Of course having such an experience feeling as though

I “lived” in Paris, I understood that not every city can be a place to grant this “living” experience. On a personal basis, it made me question why I was not having this same sense of the breath of life in Seattle as I did in Paris. Taking into consideration that my time in Paris was a trip, and my time in Seattle is my daily life; yet, the focus of this understanding is not measured between the time on a trip versus the time in the daily life, but questioning what it is about each city that made me feel alive or at a standstill inside.

LE FLÂNEUR

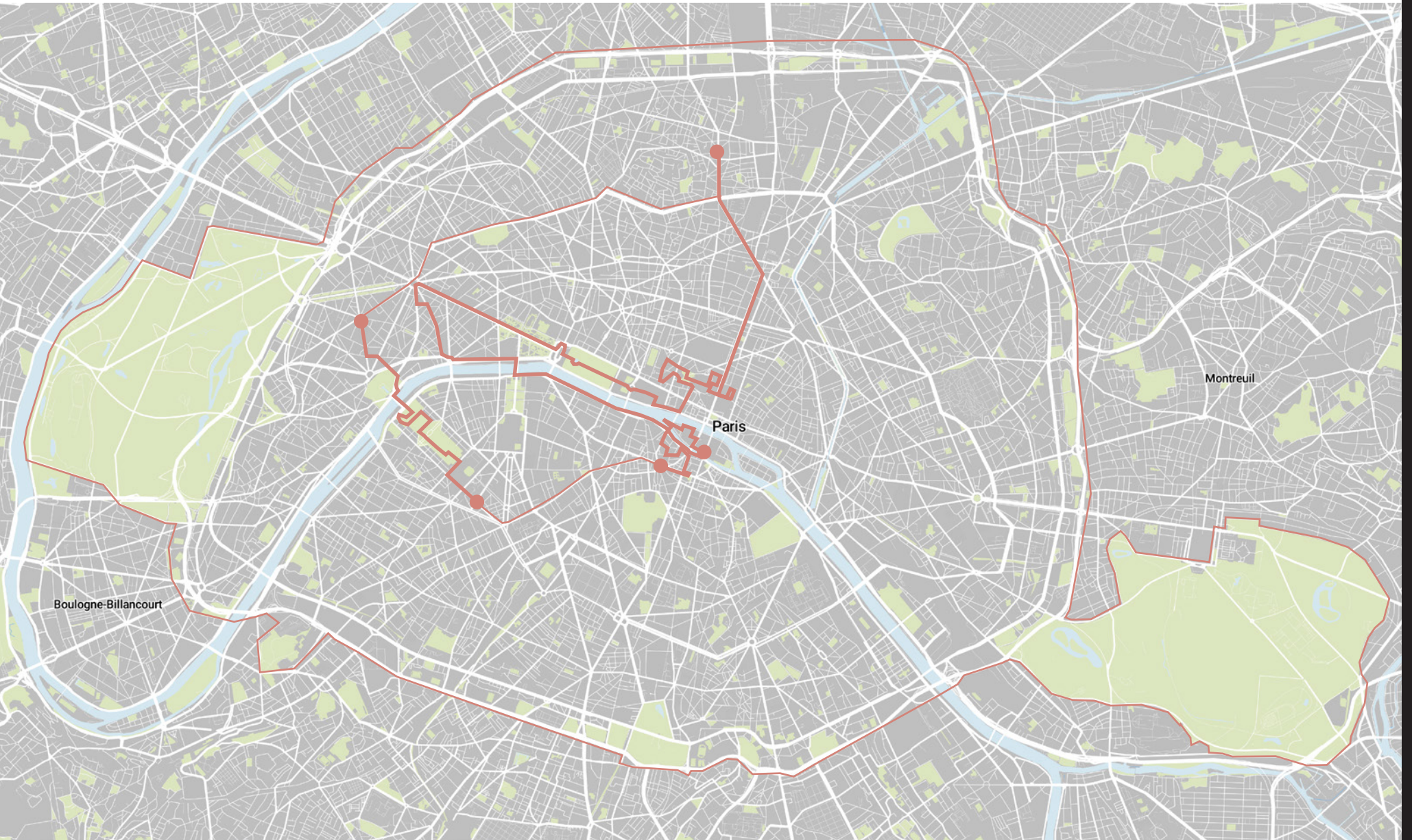
Concept of “*Le Flâneur*”

Reflecting and re-outlining this “flowing” experience in Paris, I realized that my time in the city’s urban environment mirrored the German theorist, Walter Benjamin’s, nineteenth century urban experience in the concept of the casual wanderer, observer, and stroller of the streets, or translated to the French noun, *le flâneur*.

Benjamin, who devoted a generous amount of his career speculating his fascination of the city and thus captured his study of the Parisian arcades in his noted, yet incomplete project titled the “Arcades Project” which features references from the poetry written by the French poet, Charles Baudelaire. (Leach 24) Within his personal work, Benjamin heavily related the *flâneur* figure within the arcades of Paris, and therefore, used the figure’s connotation as to representing “not so much a creature of the crowd, as someone who remains aloof from the crowd, and observes it from afar.” (Leach 24)

As anonymously observing and wandering through the streets of Paris, I was able to be characteristic of this 19th century literary figure of the *flâneur* as I walked through the streets as a detached figure of the modern crowd.

The vicinity map (*Figure 1*) documents the first and second day of the path traveled on foot throughout Paris. The first day path starts up north along Boulevard Barbés, diagonally along Boulevard de Magenta, south along Boulevard de Sébastopol, winding around the narrow streets near Le Centre Pompidou and Les Halles, passing to the Louvre Museum towards Avenue des Champs-Élysées, and south toward the Seine River heading southeast to the Notre-Dame Cathedral. The second day started at the Notre Dame and explored the streets within the 7th arrondissement toward the Champ de Mars, the Eiffel Tower, and west to to the Chaillot neighborhood. The path walked during the first day in particular will be examined in the form of a transect.



(Figure 1)

03 TRANSECT

Before diving into the application of visualizing the urban experience of the first day in Paris through the graphical form of a “transect”, it is important to back-up for a moment to understand the initial use and implementation of the “transect” and how it later became used within the understanding and analysis of an urban environment.

Transect : “A straight line or narrow section through an object or natural feature or across the earth’s surface, along which observations are made or measurements taken.” (Dictionary.com)

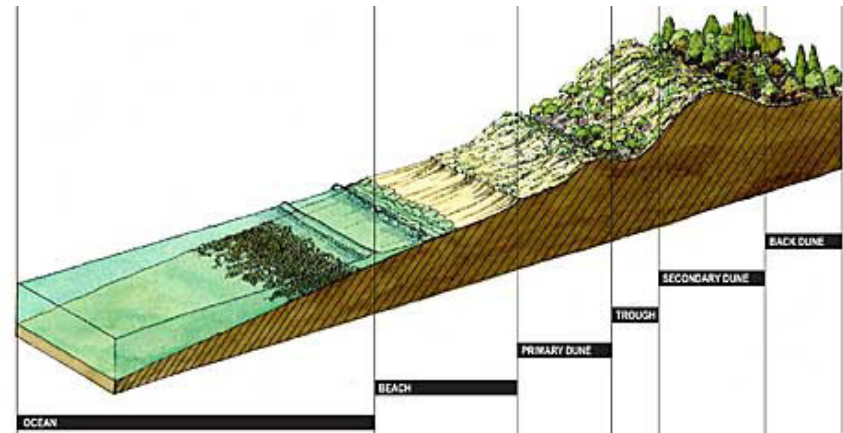
The idea of the transect originates from ecological uses. (*Figure 2*) Ecologists would use the method from a small to large scale to analyze the distribution of organisms or data in a linear sequence. On a small scale, a string would be pulled in the form of a straight line and the instances in which a certain plant, for example, would repeat at equidistant intervals would be recorded along

the sample path. On a larger scale, changes in a habitat or a landscape would be documented such as the types of trees across a given topography or salinity across a large body of water. (Encycopedia.com)

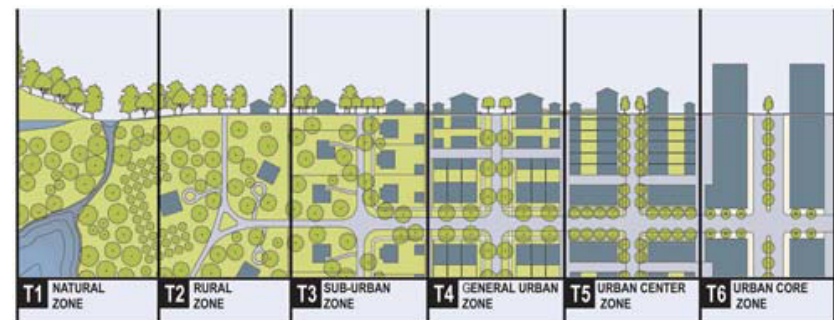
This transect methodology used by ecologists was then translated in certain terms of analyzing the urban realm. Andrés Duany is one of the United States’ urban designers, architects, and planners who dedicated multiple decades into “pioneering a vision for sustainable urban development and its implementation.” (DPZ Partners LLC) He developed the idea of “New Urbanism” which encourages the design and creation of “walkable, compact, vibrant, mixed-use communities composed of the same components as conventional development, but assembled in a more integrated fashion, in the form of complete communities.” (NewUrbanism.org) The “New Urbanist” planner, therefore, adopted the transect into a strategy for urban planning, or “transect planning” which

subdivides living areas from the Natural Zone to the Urban Core Zone. (Figure 3)

Ever since the use of the transect shifted in studying and analyzing the ecological environment to the urban realm, its representations evolved into various multi-media forms including photography, graphic design, and collage as a tool for urban analysis. For this thesis study, I will be using the transect in its evolved form of photocompositions and collage as inspired by Edward Ruscha, Frank Dresmé, and Enric Miralles.



(Figure 2)



(Figure 3)

EDWARD RUSCHA

PHOTOGRAPHY : THE UNFOLDING STRATEGY

An early concept in the development of an urban transect came from Edward Ruscha within his noted book, “Every Building on the Sunset Strip”. Ruscha, an American native from Oklahoma, created work that was best known for his photography of strange objects and graphic design recognizable to the Pop Art movement (The Museum of Modern Art).

For his book, he took his Nikon camera and propped it up on the back of his car in order to take photographs of every building along Los Angeles’ Sunset strip, a street he has never been on in the city. He stitched the images together and created a fold-out book that cinematically unfolds to span 27 feet. (*Figure 4*) Each side of the street is documented within the book, the stitch of the south side of the street spans across the top of the page, while the north side spans upside down across the bottom.

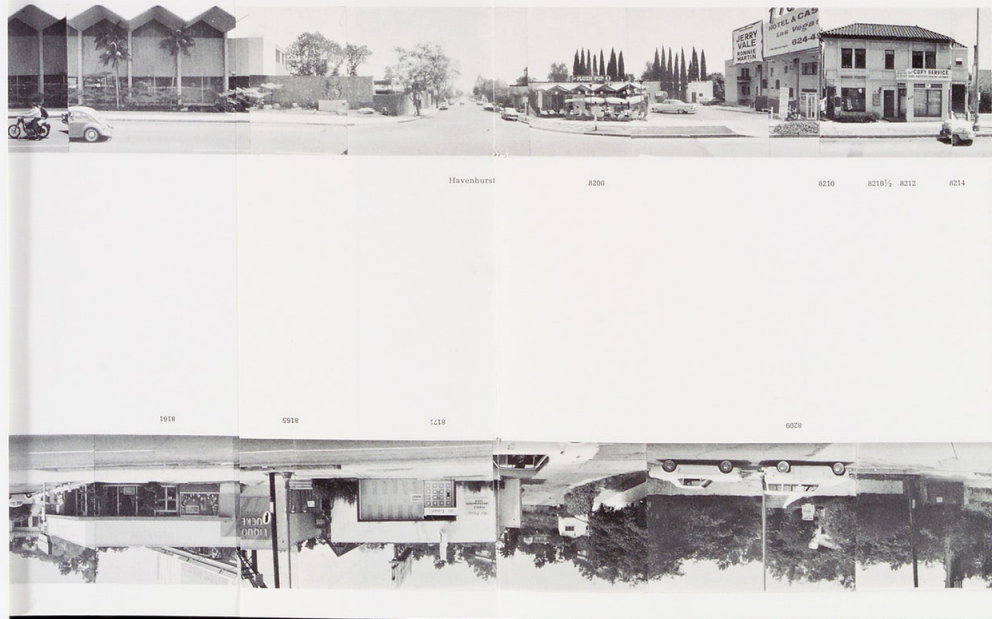
A blank white space symbolizes the road separates the two sides of the streets, which likewise separates the

images on the page. (*Figures 5-7*) This book presents Ruscha’s streetscape study of each building individually that guided his urban experience and presents the studies to the viewer to encounter in order, as if they are in the back of his pick-up truck, driving through the same street together.

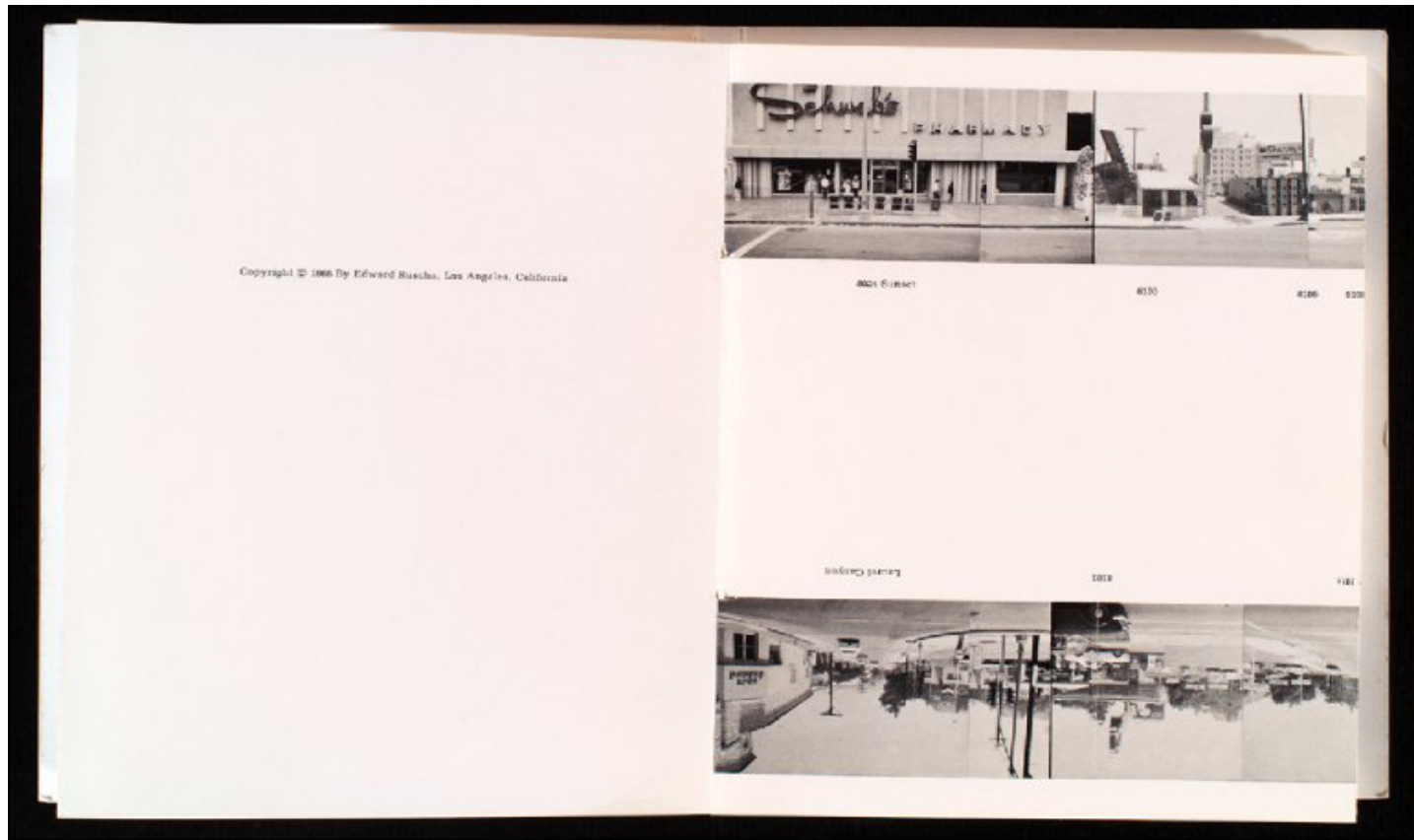
Ruscha’s work later inspired other photographers and theorists to capture the urban environment of the United States as they first encounter it. This included investigations in Las Vegas from Denise Scott Brown and Robert Venturi who filmed the driving sequence through the Strip and creating their studies for *Learning from Las Vegas*.

Personally, Ruscha’s book inspired the idea of capturing the city in its sequential elevation and layout. This provoked the start of my personal transect by breaking down the order of places I encountered in Paris.

THE SUNSET STRIP



(Figure 4)



(Figure 5)



(Figure 6)



(Figure 7)

FRANK DRESMÉ

GRAPHIC DESIGN : URBAN SEQUENCE

In a similar way, a modern graphic designer, Frank Dresmé, recorded his experiences meandering through the city of Amsterdam in his four collection of transects called, “Project 360°”. (*Figures 10-13*) The designer was inspired to create these works as a result of his dislike of the plain maps of Amsterdam that he believed were conceptually disinteresting and visually unnavigable. Therefore, through his collection of four transects within the project, he intended to capture another form of a



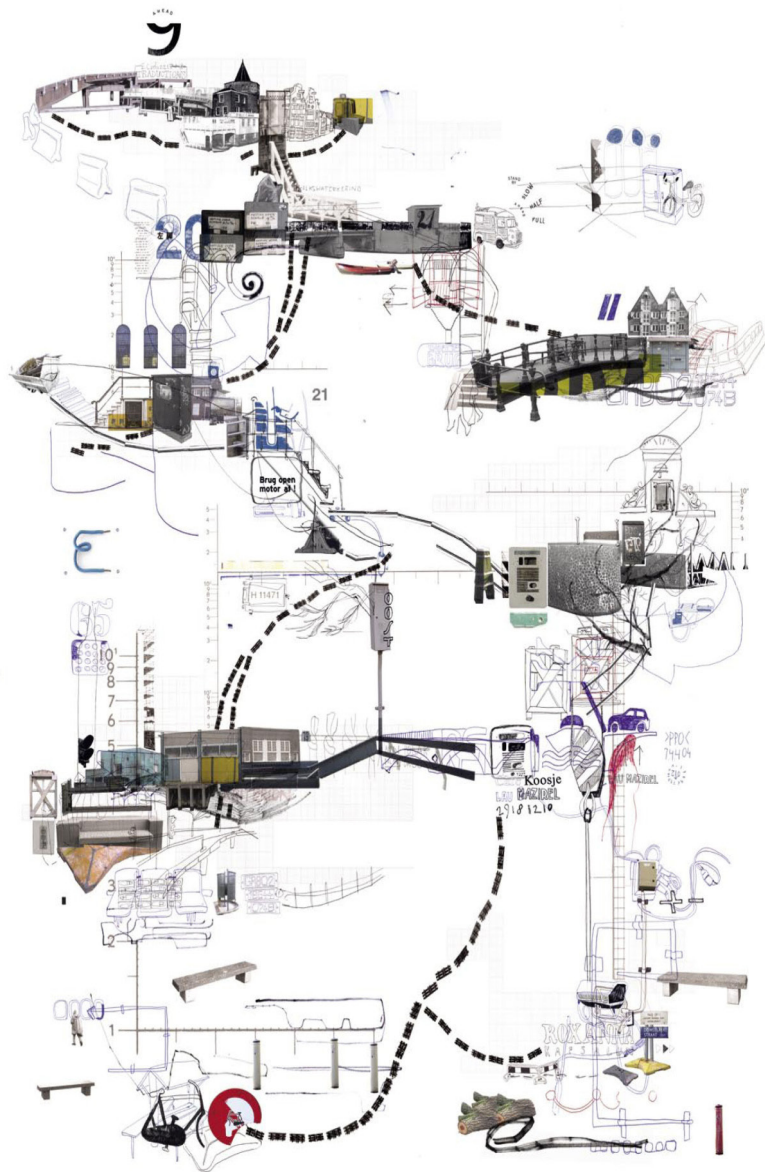
(Figure 8)

graphical representation of his navigation through the city. He specifically documented the spatial sequences and physical representations that were key to his certain paths, similar to his other work with Erik Hoogendorp. (*Figures 8-9*) In a way, the project displays his process of taking apart his routes through Amsterdam and re-stitching, and re-collaging in this case, these elements unique to the spaces back together to be read as a unified urban experience. While it is understandable that his work would not be as useful for people trying to navigate through Amsterdam, it provides a proposed method for taking apart a traveled path and making sense of a personal journey and use of a city.

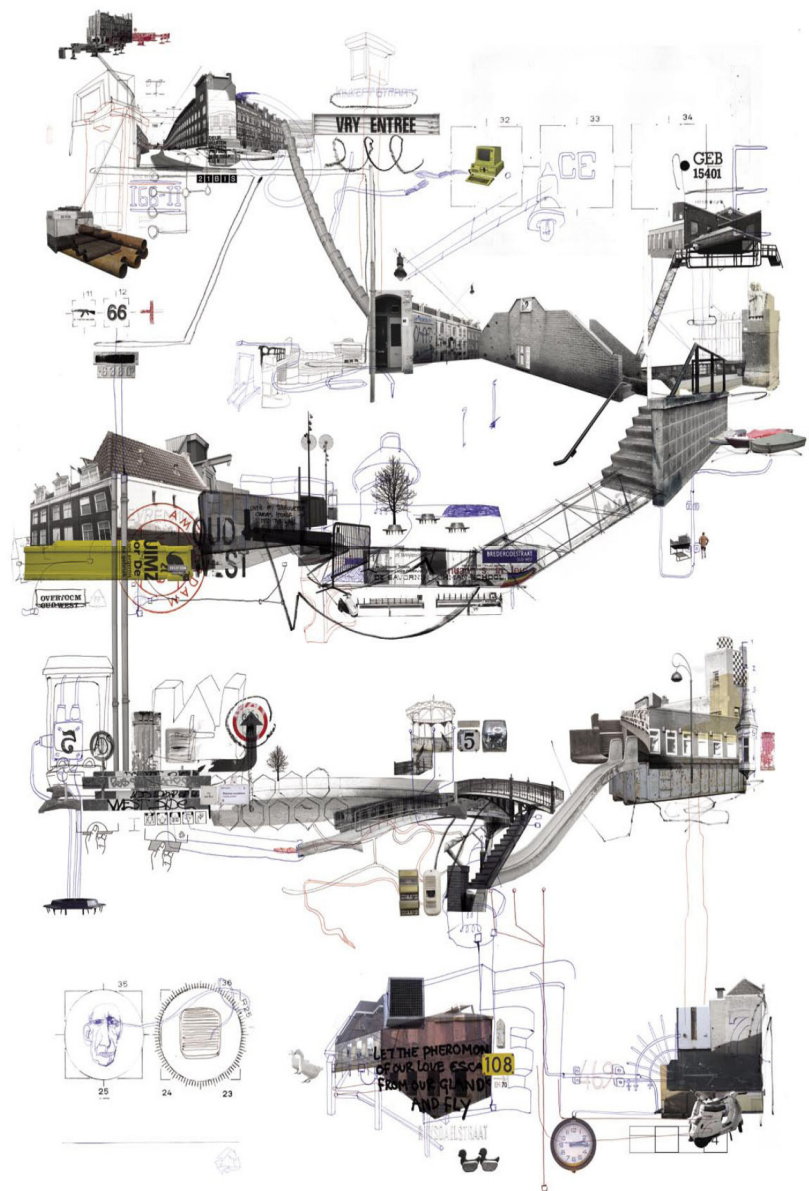
From Dresmé’s work, the inspiration of emphasizing notable elements within key spaces within a personal urban experience will be key in the organization of the Paris transect.



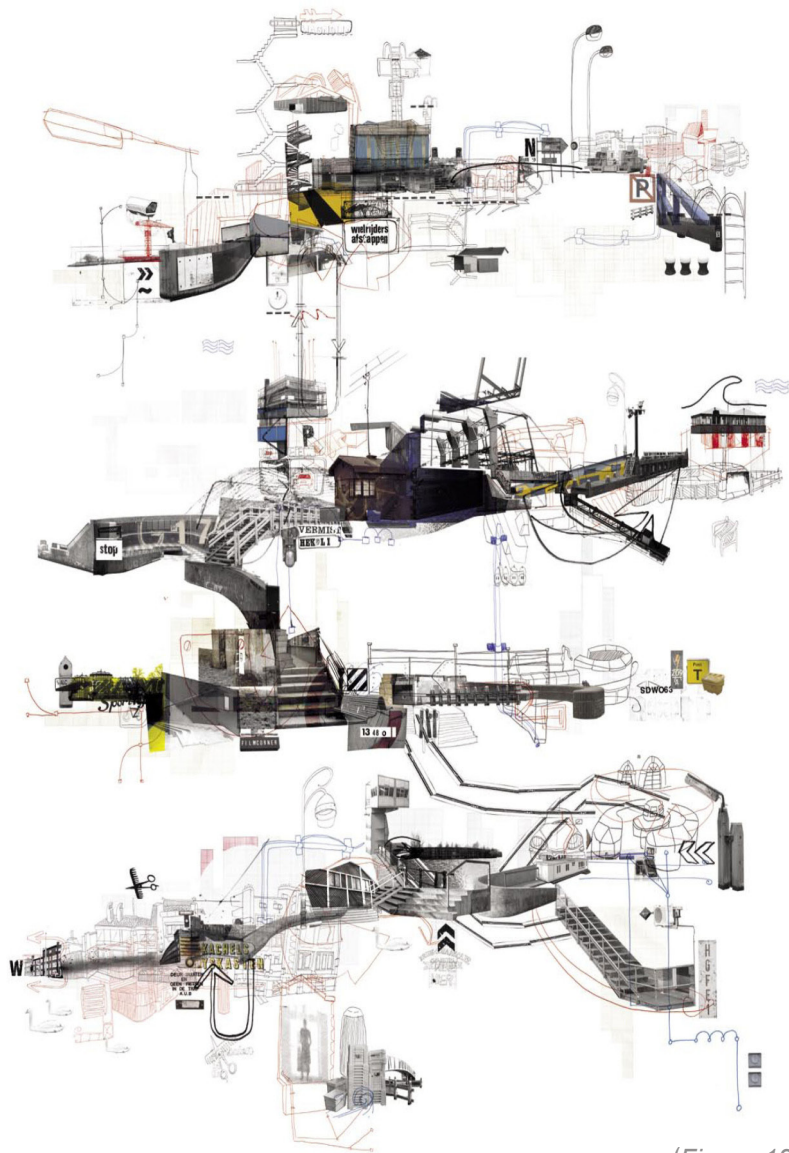
(Figure 9)



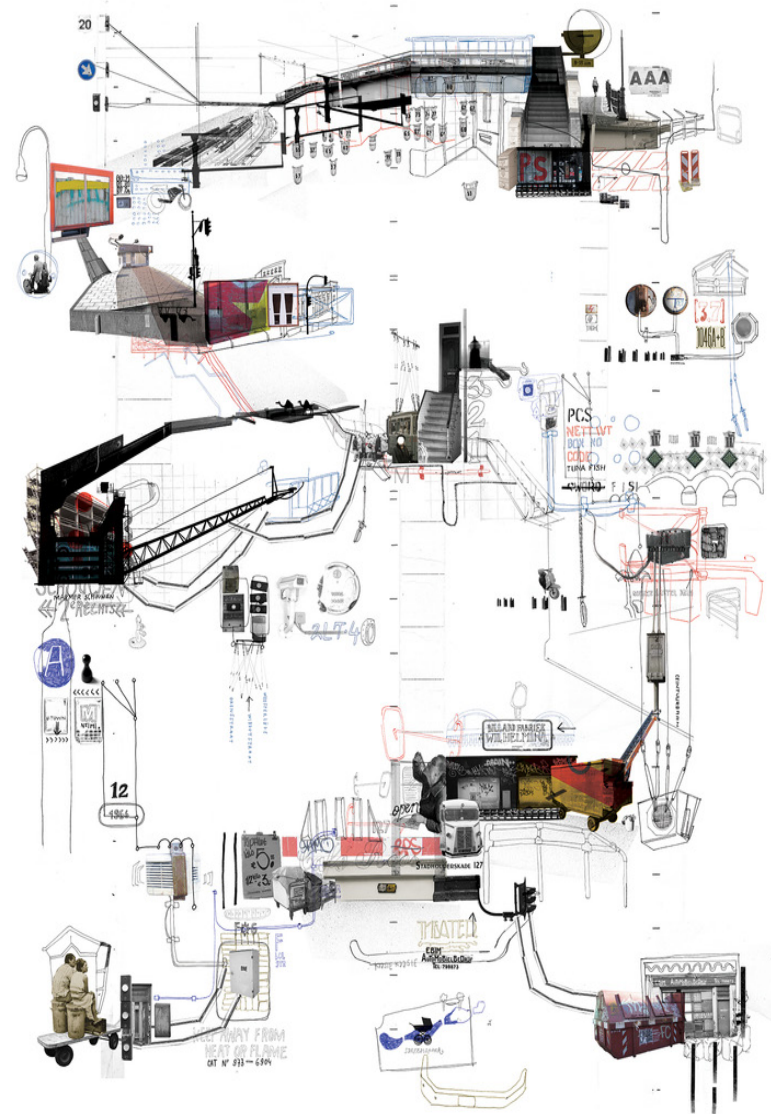
(Figure 10)



(Figure 11)



(Figure 12)



(Figure 13)

ENRIC MIRALLES

PHOTOCOMPOSITION

The Spanish architect from Barcelona, Enric Miralles, is not only noted for his dynamic architectural works, but for his photocompositions that assisted in documenting spaces and his personal project analysis for his architectural work. The primary inspiration taken from Miralles' photocompositions in terms of the transect was his interesting use of gathered information in single photomontages.

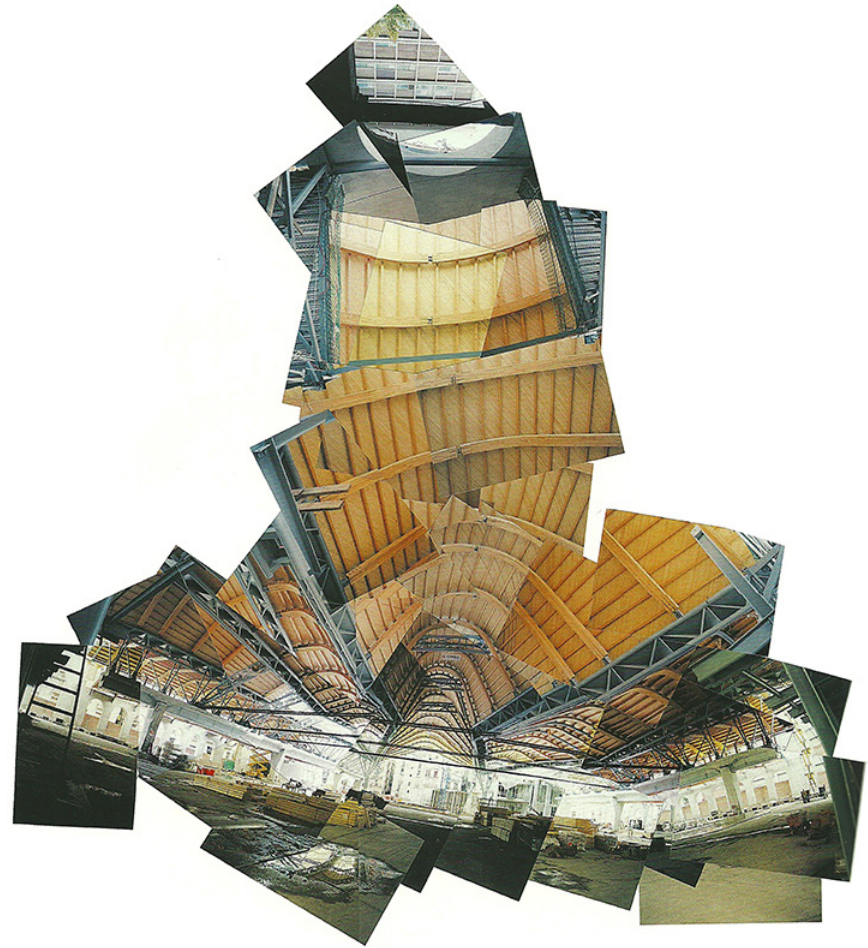
His use of collaging multiple photos together evidently display single snapshots taken from a camera lens. The photos combined together become representative in mimicking the movement of the eye traveling and observing the environment captured in the photos. This assists the viewer of the transect to become embodied into the presence of the space Miralles once inhabited. This strategy is exemplified in his photocomposition of the interior construction progress in 2003 of the Santa Caterina Market in Barcelona, Spain. (*Figure 15*)

His layering strategy of sketches within his collages showcase his personal thinking and analysis of the environment. The cut outs of certain elements and supplementary images add additional "information pieces" within his works (Miralles 36). *Figure 14* shows an example of Miralles' study of the unloading and delivery path of the fruit into the Santa Caterina Market pre-construction in 2001.

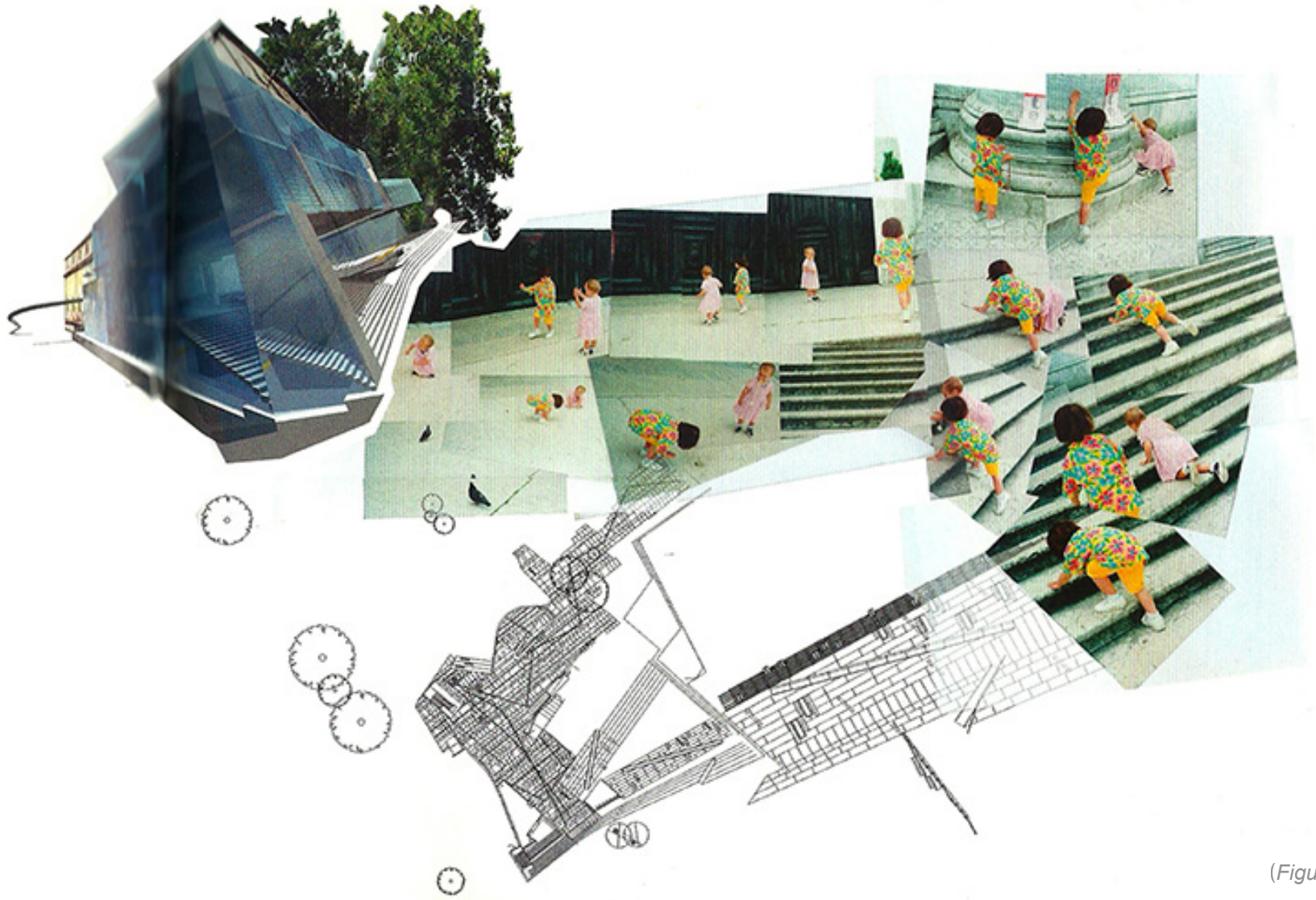
In the similar manner, he used this strategy in the study of the Bremerhaven Port in Germany. The mission was to reclaim the harbor for the city. (*Figure 17*) Therefore, Miralles incorporated into his collage hand cut-outs of his sketches and figures depicting plan views of the routes and boats through his study of the dimensionality of the pier, the maneuvering of the ships in the water, the windiness of the climate, etc. (Miralles 45) This form of collage becomes an informational way of graphically conveying multiple pieces of information.



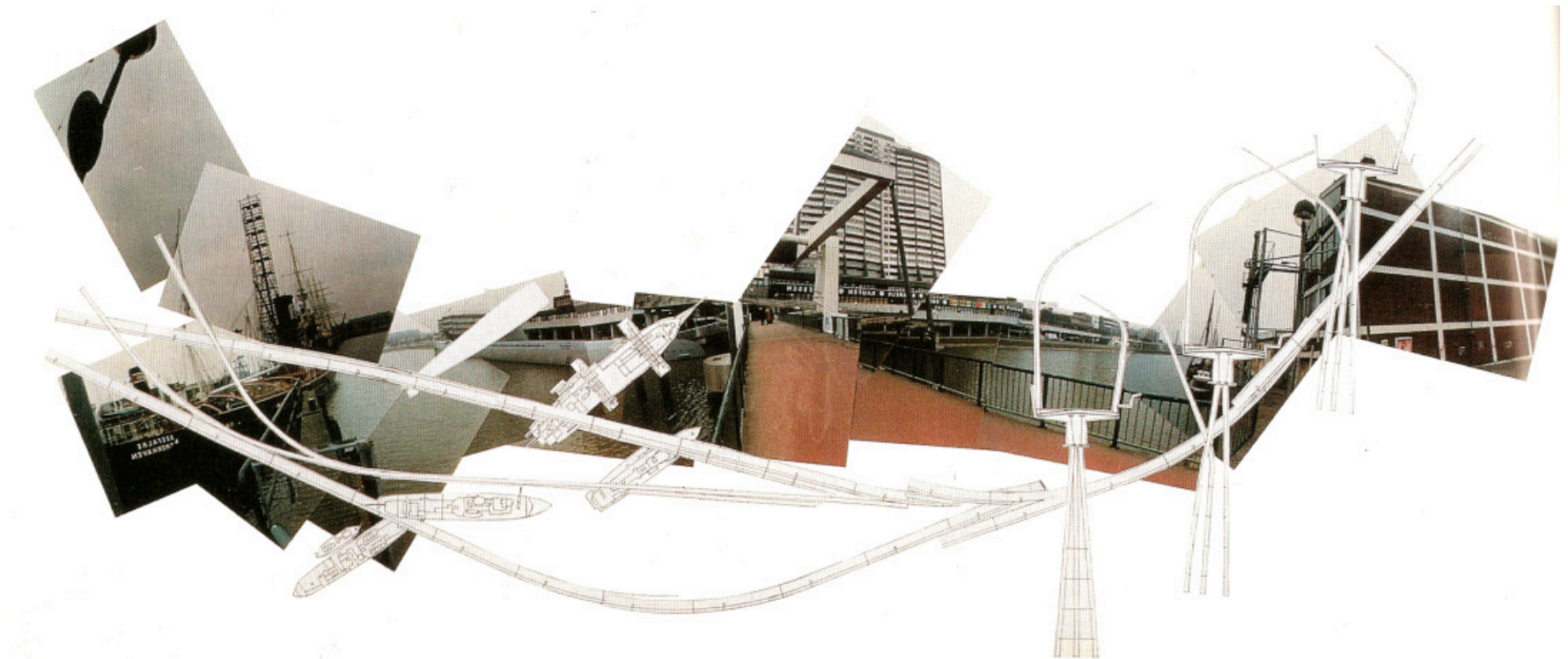
(Figure 14)



(Figure 15)



(Figure 16)



(Figure 17)

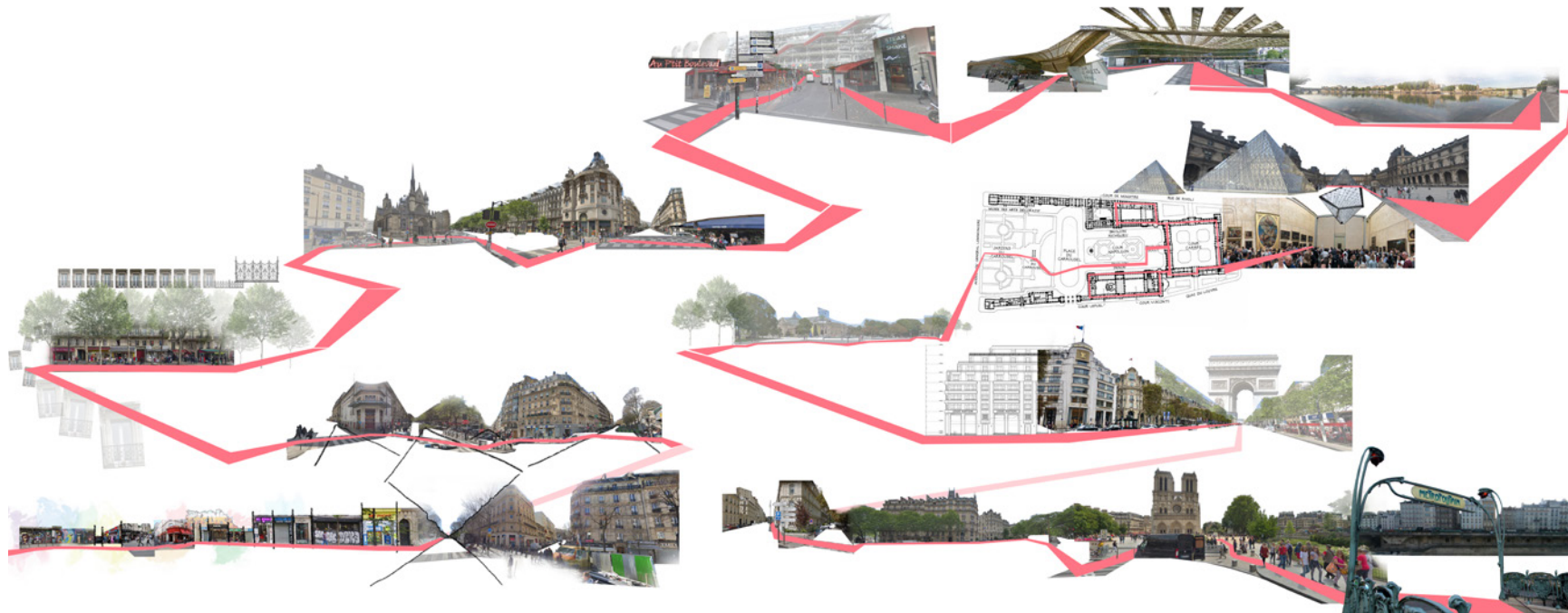
PARIS TRANSECT

DAY ONE URBAN EXPERIENCE

Taking all the key inspirations and graphical learnings from Ruscha, Dresmé, and Miralles on analyzing their way of graphically emphasizing urban sequence, characteristic elements, and informational layering through collage, the process of composing my personal transect representative to a day spent in Paris began.

Using the map to pinpoint my start and end locations, I was able to gather my photos taken in Paris to retrace my path taken through Paris (*Figure 1*). These photos, along with supplementary images were stitched together in the same sequence as they were taken in the city. (*Figure 18*) This method drew upon the inspiration taken from Ruscha who stitched his photos of the street in a sequential order as he first encountered it in Los Angeles. From this, specific elements began to be extruded that seemed very unique to a certain part of the section of the transect, similar to Dresmé's work. This included the burst of colors seen at the start of the transect at the bottom left corner

as it was encountered along Boulevard Barbés; the endless one point perspectives of the streets coming from every direction of the street intersections; the repetitive use of window, balcony, and elaborate ornamentation elements popping out above every building façade along Boulevard de Magenta; the intergalactic designs of the Le Centre Pompidou and Les Halles shopping center juxtaposing the grandeur design of the vast Louvre Museum with its internal network of long hallways and countless exhibit rooms; the transition of an open green space that flows into the Avenue des Champs-Élysées; a path that protrudes through the Arc de Triomphe leading back towards a walk along the Seine River to the Notre Dame Cathedral. Each of these moments within the total experience is connecting with a colored path highlighted in a red tone. This path is in fact representative of the street, but it also depicts the representation of the street as the connector and thread in which ties all these various spaces together. While each of these spaces and areas



(Figure 18)

around Paris had their own remembered qualities and physical features, the way I remembered the documented experience was through my single fluid route through Paris which was enabled by the street.

The street, in this sense, is not the physical aspect of the sidewalk lining outside the buildings along the

ground plane, but rather the path that I was able to continuously outline throughout the city, both in and out of the buildings. Taking a close speculation at this, the Avenue des Champs-Élysées was used to explain this fluidity of the “street”. (Figure 19) Here, the collage of the Champs-Élysées from the overall transect was brought out and connected with a stitched elevation view

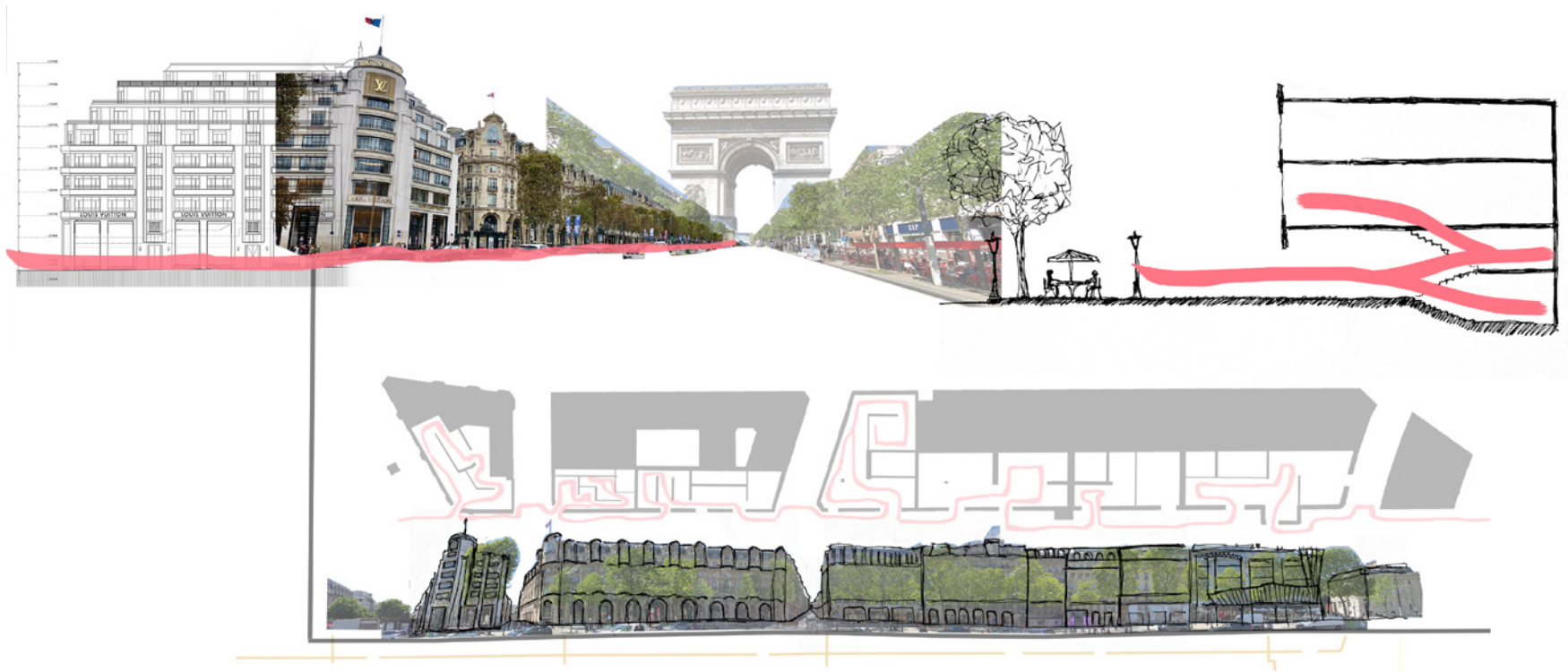
CHAMPS-ÉLYSÉES

STREET TRANSECT

representative of the south side of the street previously seen only in perspective diminishing into the center of the Arc de Triomphe. This elevation was translated into a diagrammatic plan containing the similar red tone characteristic to the street from the main transect, to now showing the street in plan continuing through the interior spaces of the shops lining the Avenue. This can also be read in the roughly sketched section above the plan showing how the flow of the street continues off the street of the Champs-Élysées, and into the different spaces beyond the actual, physical street.

Bringing analysis to this study, part of my “living” experience in Paris was defined by the uninterrupted flow of spaces throughout the city. This included the flow of not only distinguishable external environments, but also the flow of the external into the internal realm of the built environment in Paris. The ability to explode and take an overall experience to further dissect it into

smaller elements begins to suggest the power of the use of collage in documenting and portraying the a greater understanding of the urban experience.



(Figure 19)

04 FASHION AND ARCHITECTURE

Fashion, just like architecture, can be defined, represented, characterized, and understood by so many things. In general terms, fashion refers to clothing, or garments, in which are worn by the body. While architecture is primarily seen as constructed buildings within a given landscape, fashion is seen as the construction of a human's internal self expression to the external world. In this sense fashion is architecture - architecture of the self. In a TED talk, the award winning bridge architect, Julian Hakes, made a statement that fashion is "Architecture for the body." (TEDxYouth)

Therefore, fashion in design terms, assists the single individual (user) who wears a specified combination of clothing to be representative of three modes of relationships while wearing the garments:

(1) User and Observer:

In an article by PBS, it was stated that "Fashion is a

language which tells a story about the person who wears it."(Public Broadcasting Service) This story, or identity, is written by the user through the visual representation of fashion to be read by the observer. Whether this story is fiction or non-fiction, fashion helps design and formulate the identity the user wishes the observer to comprehend.

However, what is critical to note, while fashion is in fact a form of design tailored to one's identity, the internal reading of identity characteristic to the user may not align to the external understanding of the user's identity to the observer. In the process of the user turning to fashion as a means to create a certain appearance for self-definition for the observer, the definition can be read differently based off the observer's own personal interpretations, thoughts, and past experiences. For example, a user of fashion who styles dark colored hair with embellished metallic elements on a jacket can self-interpret him/herself as being represented with confidence, power,

and independence through the punk/rock vibe fashion. To a lead CEO employee, the association of the punk/rock identity can be read as inappropriate, messy, and distrustful. A completely different understanding and interpretation of punk/rock to the observer than the user intended to design.

Signifier and Signified

This interpretation of an idea through visual display of fashion correlates to the notion of the the signifier and signified. The two terms derive from semiotics which is “a general philosophical theory of signs and symbols that deals especially with their function in both artificially constructed and natural languages” (Merriam-Webster). How does one process a visual image or display of fashion and formulate a connotation from it? The visual representation, or the “image”, is the signifier, while the idea or concept associated with the image is the signified. This idea is further taken to generate an

individually interpreted opinion in one’s mind. While the image (signifier) of the punk style designed by the user’s fashion, its concept (signified) can be properly interpreted as a means of acceptance by the user’s friends, but interpreted as repulsive by a manager in a professional environment. In this case, fashion is a means of presenting multiple signifiers by the users, which thus identifies the signified that can be variously interpreted amongst various groups of people from different backgrounds and experiences.

(2) User (of Fashion) and User (Self-Identity):

This individual, or the user, is the designer and fabricator of his or her own “fashion”. Fashion, in terms of each garment piece, provides further individualized design choices made by the wearer, or user. These choices can be driven by factors such as weather, occasion, destination, or the mental state of mind. However, even with these daily human living factors influencing decisions

for the type of garments to be worn, the user utilizes the external means of fashion to present his or her own internal identity. Just how architecture is a showcase of an identity of a place, of a culture, and of a greater group of people, fashion in the same way combines garment pieces as a code to the reading of the person wearing them.

The *Blasé*

While fashion is a means of visually displaying and portraying an identity to the observer, this identity can either be for the purposes of true individuality or to conformity. The modernist theorist, Georg Simmel, explains in his essay, “The Metropolis and Mental Life”, this duality between conformity and individuality. He states, “the deepest problems of modern life flow from the attempt of the individual to maintain the independence and individuality of his existence against the sovereign powers of society” (Leach 69) In the modern world,

that is driven by the economy and money, or a rather quantitative rather than a qualitative value, it is hard for one to maintain a self-identity without complying with the greater population. And those who do conform to the greater mass in order to deal with the fast changing environment within the city, the blasé attitude, therefore, becomes employed by the common city dweller. Simmel explains, “The essence of the blasé attitude is an indifference toward the distinctions between things. Not in the sense that they are not perceived ,..., but rather that the meaning and value of the distinctions between things, and therewith of the things themselves, are experienced as meaningless. They appear to the blasé person in a homogeneous, flat and grey colour with no one of them worthy of being preferred to another.” (Leach 73) To carry a blasé attitude in the city, unlike the *flâneur*, it to become a part of the “grey colour”. Fashion in this case, gives the opportunity for people to detach from the “grey” state in the city. It can either grant the individual, or user,

the pleasure to be the blasé individual in dressing similar to others which in return gains support from the crowd; or it can grant each user the opportunity to express their own individuality that is indifferent from the fashion worn by the masses.

(3) User and the Surroundings:

The third mode of relationship that comes from fashion, is the relationship between the user and the surroundings.

Fashion is influenced not only in the terms of the user, but likewise in terms of the context it is trying to match. It is like the “proper user interface that allow(s) [one] to participate”. (Prakash) The fashion the user displays within a comfortable setting at home, will not be the fashion the user will display within a professional environment at work. The “exterior” of the user is to “match”, “fit in”, and “identify” (Prakash) with the context the user is in. Fashion is what allows this “match”. In a way, the “ritual” of dressing characterizes fashion as an

approach to choosing the proper “costume” to become the needed “character” in a specific environment.

Taking into account these representative modes that fashion has for the user, or the wearer, it is now important to understand the relationship that fashion will have to architecture within the further analysis of this project in the exploration of the “living” within the city.

Fashion is readily a smaller scale version of larger scale architecture. Certain elements within architecture can be represented and compared within a similar design language on a piece of clothing. This design language can include similarities including, but not limited to the characteristic forms done within the construction of a built form of architecture to the similar sense of playful forms created through the drapery of a fabric (*Figure 20*); the geometries found within a façade of a building to the intricate geometries stitched together with wearable

materials (*Figure 21*); or the choreography of the exterior language of the building to the similar dance of compositional elements worn as an outfit. (*Figure 22*)

This direct visual correlation will be used to bring out visually distinctive elements that personally stood out in my viewing of an architectural work from the street, and further extending the exploration in finding the similar design languages in fashion. In this sense, fashion will be a motif and mediator between the understanding of myself and my understanding of the architecture. This will assist in displaying how a distinctive design language can further “live” in a different form of representation.

From this translation of architecture into fashion, an even further dissection out of the fashion will be exploded into subjective associations and motifs found in nature, so:

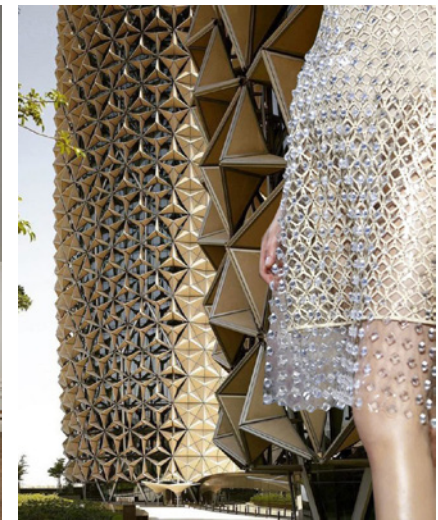
ARCHITECTURE → FASHION → LIVING

These series of iterations taken out from a single piece of architectural work will be bringing out the “character”, and the “fashion characters” embodying the life present and displayed out on the metaphoric runway of the urban street.

For the casting of these “characters” representative to the ambiance and life of the architecture along the streets will be derived from the iconic French fashion designer, Jean Paul Gaultier.



(*Figure 20*)



(*Figure 21*)



(Figure 22)



(Figure 23)

JEAN PAUL GAULTIER

FRENCH FASHION DESIGNER

Jean Paul Gaultier who is a French native was born in 1952 in a small suburb of Arcueil in Paris. His earlier influences in fashion sparked at the age of 18 when he joined the house of a notable designer, Pierre Cardin. Yet, not long after his time at Cardin, the young designer moved onto the next fashion house, Jacques Esterel, in which inspired Gaultier's signature style. (Sorway) In 1974, he returned to Cardin and was granted the opportunity to represent the company in Manila. In each house that Gaultier worked for, he placed himself into the mind and spirit of that lead fashion designer and sketched styles representative of what they would design.

In 1976, Gaultier finally released his own collection and created his own design house in 1982. (Sorway) His designs have come to be known as the "*enfant terrible* of French Fashion" which translates from a French expression meaning an "unruly child". (Wikimedia Foundation) This association came about due to his

designs challenging both the at-the-time accepted views of fashion and sexuality. He was "reworking them and infusing ideas of his own." (Vogue) Examples include women wearing masculine styles, or vice versa, men wearing skirts and dresses.

The fashion designer opened his first shop in Paris in the Autumn of 1985, but became significantly recognized abroad when he created the fashion worn by Madonna on her Blond Ambition tour in 1990. The notable piece from the tour was the conical bras. In 2006, he designed another round of successful costumes for Madonna, but in the same year, he faced a personal tragedy in losing his partner, Francis Menuge, to AIDS.

This limitless "*enfant terrible*" style will be representative that of the *flâneur* user of fashion on the streets who does not subside by the rules of society compared to the *blasé* user.



(Figure 24)



(Figure 25)

CHAMPS-ÉLYSÉES

FASHION CHARACTERS

To apply the start of the exploration of dissecting the architecture from the streets of Paris into Jean Paul Gaultier's "fashion characters", the Avenue des Champs-Élysées will be utilized as an example to curate a series of sub-transects to show the relationships taken from the architecture, to the fashion, and into the living qualities found in nature. In a sense, taking the built world and evolving it through the "characters" into the similar design translation of the unbuilt world.

Figure 26:

Starting with the example of the geometric exterior façade of the Citroën showroom building along the Champs-Élysées, the distinguishable features carry a similar design structure within the patterning, vibrancy, and geometry of the dress designed by Jean Paul Gaultier. The same form of vibrancy on the interior of the building mimics a concept relating to that of the stained glass windows at the Notre-Dame Cathedral. The filtering of

the colored light passing through the multiple tones of the glass mimics a similar lighting quality reflecting along the diverse colors casted on the clouds during a sunset. Here, the relationship of the Citroën showroom building became translated all the way into containing a language relevant to a sunset. This was assisted through the mediation of fashion.

Figure 27:

The wide distribution of the sophisticated balconies with swirling elements in pair with similar blackened metal roof structures line the exterior elevations along the street of not only the Champs-Élysées, but in Paris as a whole. This decorative see-through layer delicately enwraps the exterior of the body of the architecture. Here, the fashion character showcases in a similar sense the intricacy of the translucent black fabric revealing the skin of the model underneath. This can relate to a web-like motif that can lightly cover over a dense shrub or body of a tree.



(Figure 26)



(Figure 27)



(Figure 28)



(Figure 29)



(Figure 30)

Figure 28:

The Guerlain building on the Champs-Élysées features rich floral elements and motifs throughout the moldings decorating the exterior of the structure. The fashion character displays a similar language that is carried out through her garment. Weaving purple and salmon colored elements hint at the early flourishing of spring flowers.

Figure 29:

The emblematic Louis Vuitton building standing at one of the corners of the streets crossing through the Champs-Élysées, demonstrates a play between opaque façade and the transparent glass. In a way the established vertical and horizontal grid of the opaque walls on the exterior of the building present a cage like motif as shown on the corsets of the multiple varieties featured in Jean Paul Gaultier's fashions. These corsets present a juxtaposition of opaque fabric to the transparent revealing of the skin beneath. Personally, the cage grids

subjectively remind me of bird-like structures similar to that of the twigs and pieces gathered from the ground up into the nest in the tree.

Figure 30:

The generous amounts of curved forms playfully multiplying along the exterior of the Zara shopping building along the same street holds a similar quality in the curved forms found on the veil, jewelry, and embellishments of the fashion character. Specifically, the way the voluminous curves of the veil erupt from the head of the model and gently fall to the ground mimics the same pattern constructed in the non man-made construction of the waves spilling out and diminishing along the shore.

Figure 30:

Near the west end of the main part of the iconic Champs-Élysées stands a drugstore. This drugstore is unique and



(Figure 31)

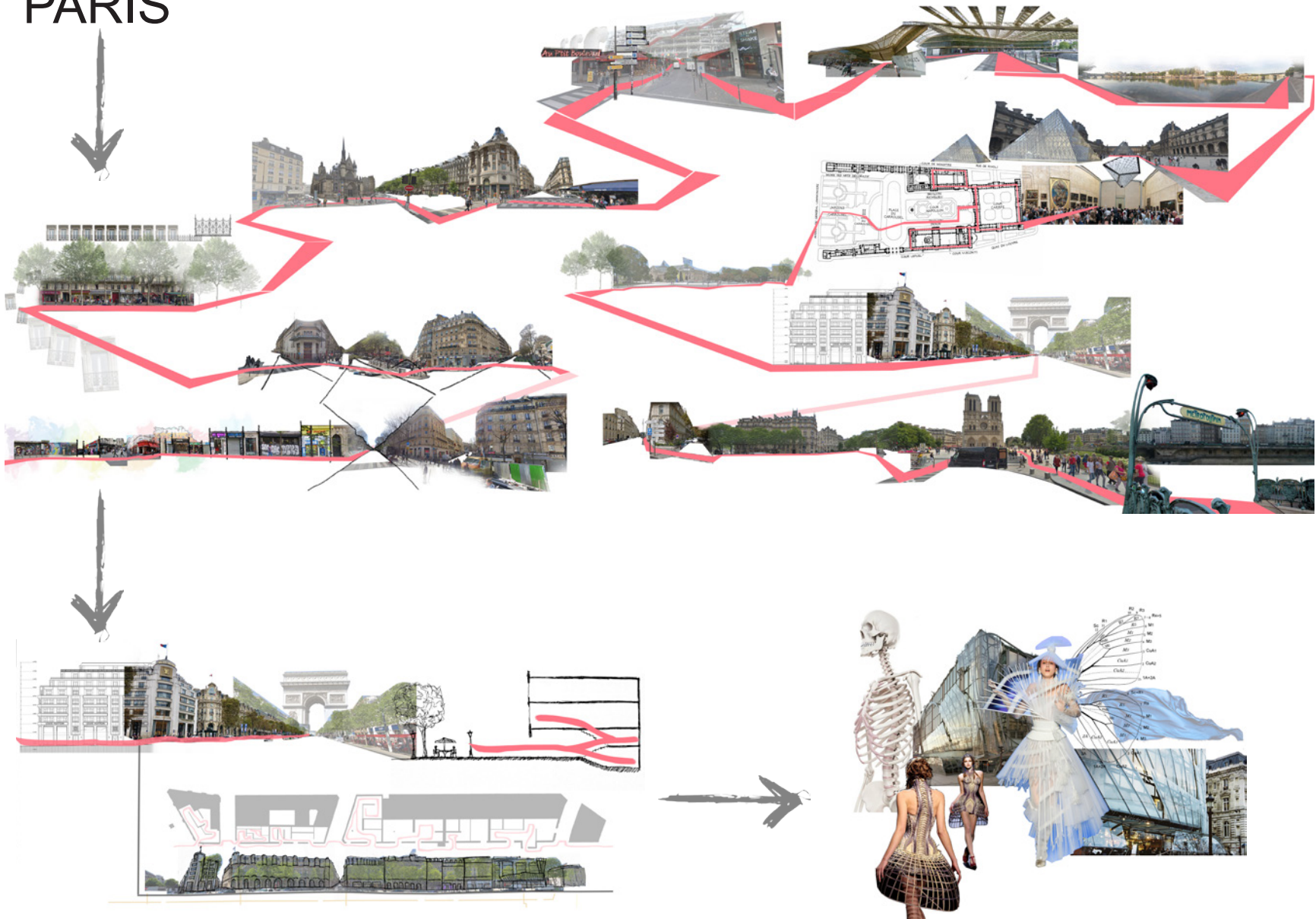
identifiable through its exterior façade. The façade reveals the robust shell structure that holds the large, transparent glass panels within the frame. At the entry corner of the building, this exterior presents wing-like petals gently layering over the structure. The fashion character's design carries out this similar language within the design of the dress. A see-through fabric layers over a more robust frame upholding the primary skeletal structure of the piece. This frame-like motif of what is seen on the architecture and fashion pieces is relatable to the main skeletal structure upholding our bodies. Or the delicacy of the hidden structure beneath the beautiful wings of a butterfly.

All of these subjective connotations from the architecture, to the fashion, and to nature do represent the living quality I have associated with "Paris". The reason I lived in Paris was because Paris held subjective remembrances, thoughts, and associations embedded

within its built environment. I was able to see my personal "living" definitions found throughout the architecture around the city, and therefore, gave me the "life" I found in Paris.

These associations can be placed together in one diagram outlining how the city of Paris granted a continuous flow of an overall urban experience each day. These urban experiences, particularly the Champs-Élysées segment, was further analyzed and understood in plan, section, and elevation. Detracting from orthographic depictions, fashion was used to further pull out key elements out of the architecture on the street and search for my personal hidden associations tied into what I was seeing.

PARIS



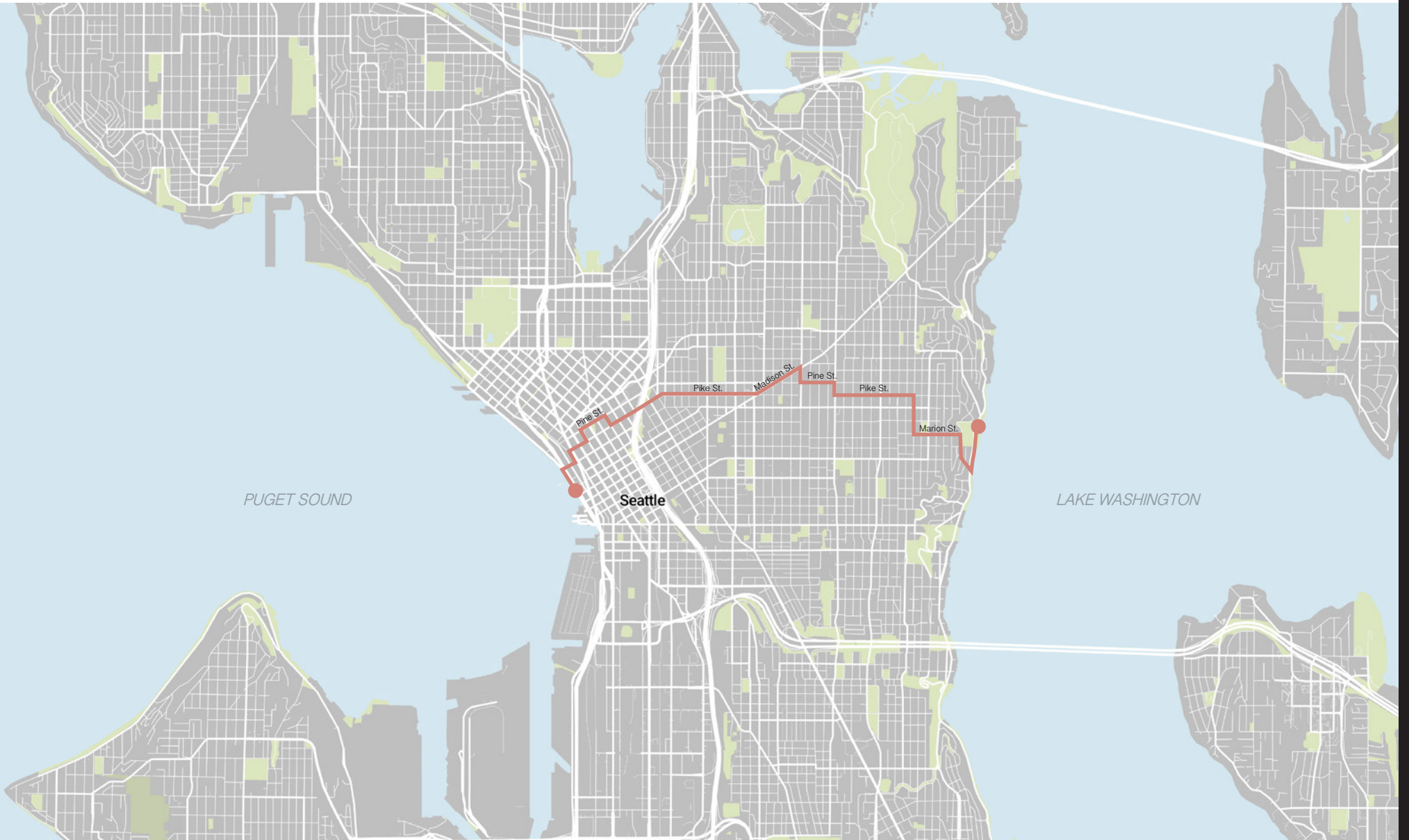
(Figure 32)

05 RETURN TO SEATTLE

After returning from an entire Fall season in Europe, including my vivid memories of Paris, the hometown city of Seattle presented a heavy contrast to the “living” experience I just returned from. It made me question why one big city does not allow me to feel in the same manner as another city did. What is it about the built environment in Seattle that halts the “living” experience? In order to figure that out for myself, I will use the findings and methods of the urban explorations taken from the city of Paris, and apply a similar method to find that “living” experience in Seattle. Instead of focusing on one particular site, a “transect” through the urban fabric of the city will be the guiding path for the collected urban experience as a whole. The “wander” through the transect will be encapsulating the notions of the *“le flâneur”*, the casual stroller through the streets of the city.

The initial transect will be evaluated upon how much the urban fabric is or is not designed in the way to be able to

create this flowing stroll for an urban visitor or dweller. This path will run from the waterfront to waterfront in Seattle. Starting at the east shoreline bordering Lake Washington, the path will cross through Madrona park, the Madrona neighborhood, the Pike and Pine street corridors, the heart of Capitol Hill, Downtown near Westlake, and Pike Place Market before reaching the Seattle Waterfront Piers facing out into the Puget Sound waters. The experience of the transect, just like in the walk through in a day in Paris, will personally encapsulate a new urban experience through a fresh set of eyes. While having been in parts of Downtown Seattle, the areas outside the vicinity of the high rise zones have not been explored; therefore, marking the fairness, validity, and parallel quality as a first time experimenter of an unfamiliar path. This initial transect of the urban walk will be analyzed for the “barriers” halting the “living” experience for me.



(Figure 33)

INITIAL TRANSECT

PIKE PINE CORRIDOR

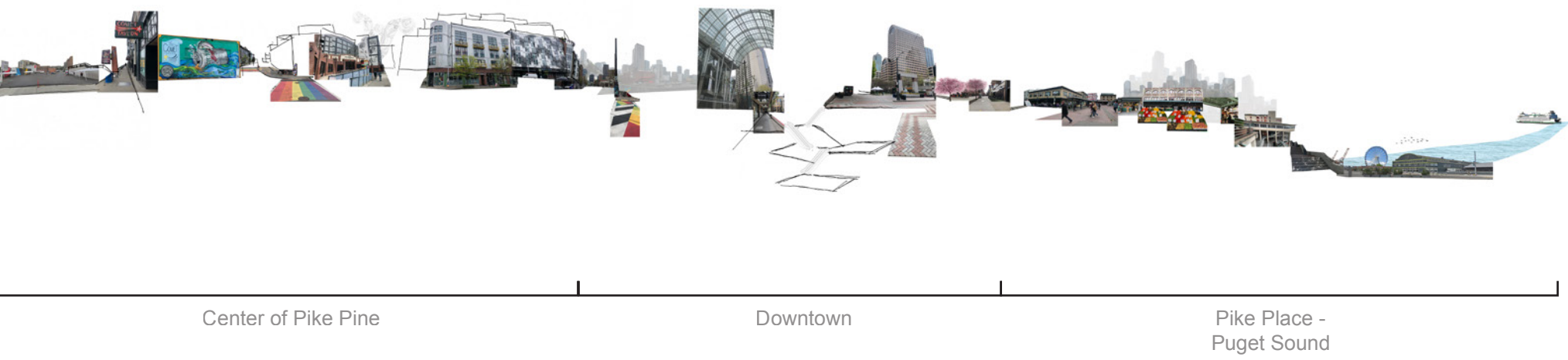


Madrona Park -
Lake Washington

Madrona
Neighborhood

Pike Pine
Neighborhood

Edge of Pike Pine



Center of Pike Pine

Downtown

Pike Place -
Puget Sound

(Figure 34)

INITIAL URBAN EXPERIENCE

Starting the urban stroll off at Madrona Park, photo documentation and imagery from the walk was taken. Records of sites, elements, vegetation, streets, buildings, and any notable features characterizing the atmosphere of the built environment. These images were collected and collaged together to formulate one single initial transect of the walk. However, while the particular images were stitched together as one, within their experiential qualities of the built environment the transect seemed to reasonably divide into seven respective segments:

- 1. Madrona Park – Lake Washington**
- 2. Madrona Neighborhood**
- 3. Pike Pine Neighborhood**
- 4. Edge of Pike Pine**
- 5. Center of Pike Pine**
- 6. Downtown**
- 7. Pike Place Market – Puget Sound**

The reasoning for the categorization of each of these sections of the transect is due to the differentiated thoughts, feelings, and qualities imposed within their surroundings. It is important to note that certain elements in the collaged transect were resized, replaced, or added in to emphasize the following qualities representative to each corresponding segment within the initial transect (*Figure 34*):

1. Madrona Park – Lake Washington:

With the Park's location on the eastern side of the transect of Seattle, the edge of the waterfront of Lake Washington exposed beautiful views out to the lands visible beyond the park. The scenery of the floating Cascade Mountain range sat above the clouds over the lands on the other side of the lake just merely peaking out and diminishing with the created distance of the clouds. Walking along the accessible path through the park, the petals from the surrounding blossom trees came blowing

down past the surface of the cheeks to open up the visible staircase vanishing through the deep vegetation up the hill.

2. Madrona Neighborhood:

Daring to enter the staircase seeming to lead to nowhere, it opened up through the dense vines, branches, and forest trees above to give glimpses of houses tucked in, around, and in between the forestry. The distanced driveways created the private boundaries of unwelcoming territory, as if the sidewalk is the straight path expediently guiding the *flâneur* out of the neighborhood. Not giving any chance for meandering or exploring.

3. Pike Pine Neighborhood:

Escaping out from the deeply forested Madrona neighborhood, the three-foot narrow street sidewalk opened up to the never-ending maze of routes and house façades. Coming up to one intersection, another

intersection, a third intersection... Long corridors blinded the eye until a vast open landscape finally offered the needed relief and indirect path of travel to shortcut through the suburban labyrinth.

4. Edge of Pike Pine:

Finding a way out back into civilization with mid-rise buildings surrounding the new urban landscape, heavy, closed up walls along the traveling street closed off any hint and visible sight into the space located behind the wall. The wall appeared to stand like a barrier between the *flâneur* and the entire vastness of the space behind it—leaving a hint of uncertainty of the unexplored territory.

5. Center of Pike Pine:

Entering the bustling heart of Capitol Hill, Broadway Avenue engaged the *flâneur* with life. Open, transparent spaces presented invitations into spaces to be explored, tasted, and shopped in. Other *flâneurs* filtered in and

out of cross streets and places near Broadway. This gave the flowing opportunity to roam mindlessly without boundaries. The exterior environment, however, seemed to clash with a contrast of old and new design giving a mixed interpretation and understanding of the street.

6. Downtown:

Entering the downward sloped glass forest, the area did not consist of dense trees, but rather of dense high-rise skyscrapers towering above the street. These towers were only walkable on the ground floor for the *flâneur*, leaving the unexplored heights of the private tower unattainable from the public street.

7. Pike Place – Puget Sound:

Exiting out from the glass skyscraper forest, a lively scene swallowed in multiple crowds attempting to enter and exit out of Pike Place Market. The market holds a bustling scene with tourists or Seattleites roaming the paths where

sellers advertise and present their fresh products. The multiple smells of flowers, warm pastries, garden fresh vegetables, spices, and fish all enriched the surroundings through the smell. The eyes became dizzy while the ears became sensitive to the multiple vibrant and overwhelming amounts of activities and noises emerging from all around. Somehow through all the fast-pace life in the market, a flight of stairs on the end of merely any quiet exit leads down to the waterfront. Just like Lake Washington, Seattle's waterfront led out to a view of the Puget Sound, inviting the gaze curiously beyond the San Juan islands and West Seattle visible along the horizon.

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06 REIMAGINING SEATTLE

Reflecting upon these initial findings from the experienced reality of the walk, aside from the Pike Place – Puget Sound segment, each of the other segments in the transect presented a personally interpreted depiction of a sort of “non-life” within the entirety of the urban experience as a city stroller. One could not stroll along this transected path and feel like they are “living” in the city. The path throughout this journey is not featuring a set in which promotes a grandeur spectacle. No sense of a story, wonder, or composition of a tale within the transect. Rather, a feeling of exile, enclosure, or needed escape is sensed throughout the walked path in Seattle. The urban environment and surrounding architecture within its landscape should in fact present and compose a story that would be exciting for the *flâneur* to experience.

In order to re-imagine and reform the transect to invigorate the opportunity for the “life” within the stroll, each “segment” of the transect shall be given a story... a

plot... a concept...a way in which the urban environment can come to life within each segment. The street will still be the path taken through this combined story, or rather a staged production, exaggerated from the inspiration of the existing atmosphere. For the re-imagined exploration, the existing architecture shall remain, and instead will be layered over with a layer composed from imaginary themes derived as a solution to the initial barriers that yielded the ability to live within each segment. These revived segments will be inspired similarly to the illusory urban environments discussed within the novels of “Invisible Cities” by Italo Calvino and “Imaginary Cities” by Darran Anderson.

Invisible Cities

In the novel, “Invisible Cities”, the author Italo Calvino presents a story of the Venetian explorer, Marco Polo, discussing his travels and telling the Tartar emperor, Kublai Khan, about the multiplicity of cities that he visited.

Kublai Khan questions the accuracy of the differing tales due to the fact that Polo provides unrealistic descriptions of each city, portraying a rather fantasy and imaginary like physical and sensory qualities in which provoke the impossibilities within each city's construction.

At one point, it becomes questionable if any of the tales in fact describe multiple cities, or whether they are all aspects pertaining to a single city. Calvino hints at this notion half way through the novel when he has the Venetian traveler tell the Emperor, "Every time I describe a city, I am saying something about Venice." (Calvino 86) Thus, Marco Polo describes something relevant to his memory and sensations of Venice within each of the fifty-five cities he described to Kublai Khan. Calvino brings about this theme within his work of the idea of living in the city; and how it relates back to notions of memory, home, and belonging.

Imaginary Cities

In "Imaginary Cities: A Tour of Dream Cities, Nightmare Cities, and Everywhere in Between", Darran Anderson gathers a collection of moments, notions, and characters taken from imagined or real cities across time. He suggests that ever since the existence of cities, each designated place had either their bright or dark moments. Anderson allows the realization of the ruin, neglect, and exclusion that some of the actual cities create. And instead, he gives the chance for designers, builders, architects, and planners to all imagine a rather fantasy-like viewing or re-imagining of cities to improve both the built environment and the streets that we inhabit. It gives the moment to become disoriented and imagine the endless extents to the potentialities of urban reality. In the book he states, "If a city can be imagined into being, it can be re-imagined." Thus, everything that is visible to the eye in the built world, was once in the mind of the creator. It all was once an imaginary thought that became

constructed reality. He called this the “psychological landscape” (Blott).

For the proceeding exercise, each of the seven segments from the larger transect will be redefined as a new “city”.

Here, the term “city” is not used to refer to another designed collection of metropolis’, but rather a set of characterized places providing its own unique experience intertwined within the actual City of Seattle. These smaller fragments of Seattle will hold its own pushed imaginary identity, character, and ambiance within the greater context of the transect.

Each segment from the initial transect will be independently overlaid with a collage of this imaginary layer. This layer will further become represented with a supported vignette of that imagined “city” to better portray the envisioned character. The “living” qualities within the vignette of the city and re-imagined transect will further

be dissected into another metaphorical representation characterized through fashion. The following seven segments of the initial transect are re-imagined as the following new “cities”:

1. Madrona Park – Lake Washington:

A CITY ON WATER

2. Madrona Neighborhood

A CITY IN THE TREES

3. Pike Pine Neighborhood

A CITY IN THE OPEN

4. Edge of Pike Pine

A CITY BEHIND WALLS

5. Center of Pike Pine

A CITY UNDERGROUND

6. Downtown

A CITY IN THE SKY

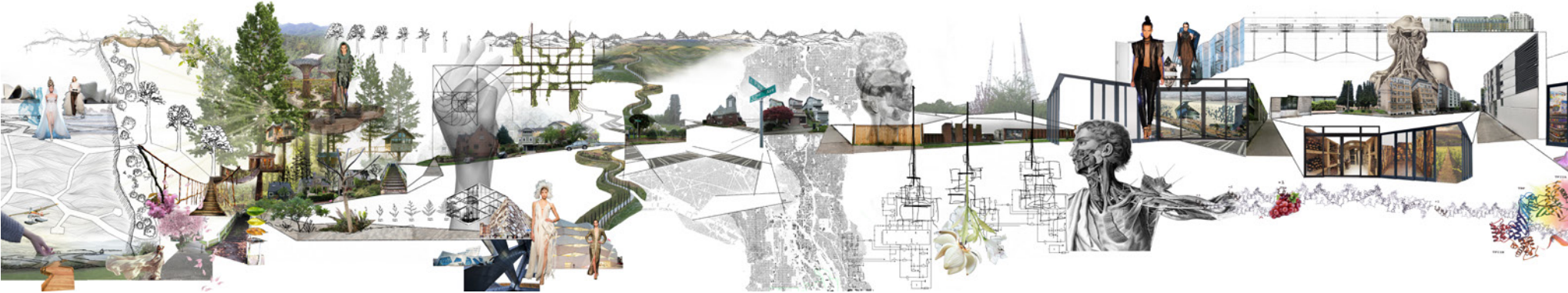
7. Pike Place Market – Puget Sound

A CITY OF LIFE

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RE-IMAGINED TRANSECT

PIKE PINE CORRIDOR

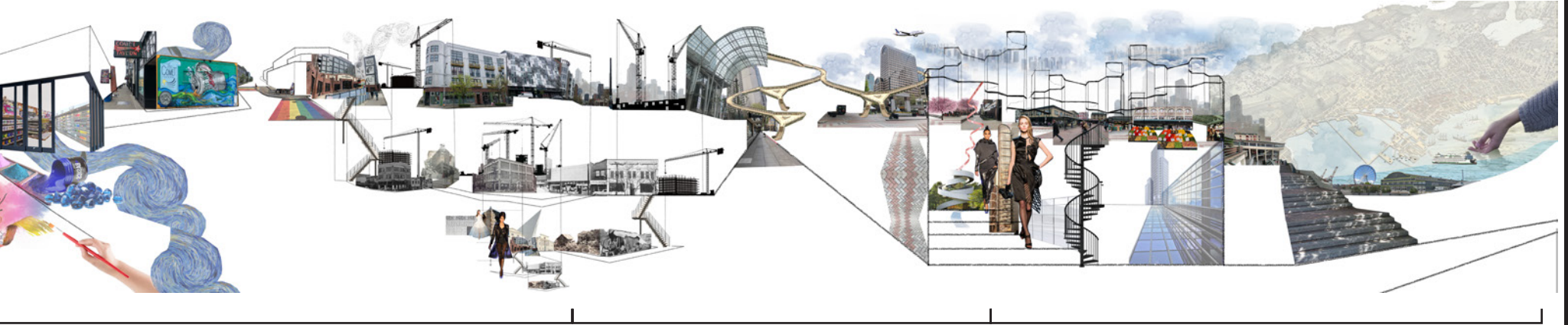


Madrona Park -
Lake Washington

Madrona
Neighborhood

Pike Pine
Neighborhood

Edge of Pike Pine



Center of Pike Pine

Downtown

Pike Place -
Puget Sound

(Figure 35)

1. MADRONA PARK - LAKE WASHINGTON

A CITY ON WATER



(Figure 36)

The original experience at the park bordering the Lake presented a sharp boundary between the park space and the space beyond the water. The boundary at the shoreline arose a feeling of temptation wanting to stroll out to the spaces visible to the eye to go out and explore the unexplored. (Figure 36)

In the new City on Water (Figure 37), the walkway would ideally continue the stroll for the *flâneur* beyond the present walkable space. It would further the experience into the visible space and allow for the escape out of the park and onto the water. Here, the gush of wind would pull up any worn flowing fabric... the mist from the breeze



(Figure 37)



(Figure 38)

would gently sprinkle water onto the sleeves of a shirt and soak through to allow the skin to feel the dampness and coldness of the lake... the wobbling and unsteadiness of the walkway would allow the sensation of the waves rolling along the surface of the large body of water... and the consistent sound of splashing surfs would vanish any sound of another city in front or behind- fully enriching the experience to be present in the City of Water. (Figure 39)

Here, the living qualities found in nature in the City on

Water that are unconstructed by man will translate into a similar design language in Jean Paul Gaultier's fashion and further translated into architecture. The heavy wind, the repetitiveness of the rolling waves hitting the shore, and the curvy movement of the lake waters in the City exemplifies the parting and rolling of the fabric as seen in the front two models wearing the white couture dresses. The swooping and draping motion is characteristic to the built design by Zaha Hadid in her project, Heydar Aliyev Center in Baku, Azerbaijan, or the Reggio Emilia Stazione Mediopadana by Santiago Calatrava in Reggio Emilia, Italy. (Figure 38) This translation in the reimagined city shows an unbuilt concept characterized by nature translated into fashion and then into the built architecture to create a visual comparison between the similarity of the design languages amongst the various disciplines.



(Figure 39)

2. MADRONA NEIGHBORHOOD

A CITY IN THE TREES



(Figure 40)

The Madrona Neighborhood along the original transect presented a train of private family homes within a large body of foliage and trees. (Figure 40) Following the sidewalk alongside these houses near the base of all the trees, it prevented the gaze from looking into the homes for the respects of the residents, and instead drew the

curiosity upward to gaze high above the unreachable towering of the forest treetops.

The City in the Trees would allow for the residents to not only keep their privacy, but also allow the *flâneur* roaming through the city to experience a forested landscape



(Figure 41)



(Figure 42)

beyond the base of the forest. (Figure 41) The stroll would lift upward from the street where the shadows of leaves once danced on the ground... to the density of the branches piercing in various directions... to the canopy of the towering trees that once seemed unattainable. The approach to the tops of the trees would relieve out the burst of open light and views out to unseen landscapes that are not visible from the ground level. This City will carry the *flâneur's* experience through multiple heights holding a varying atmosphere. (Figure 43)

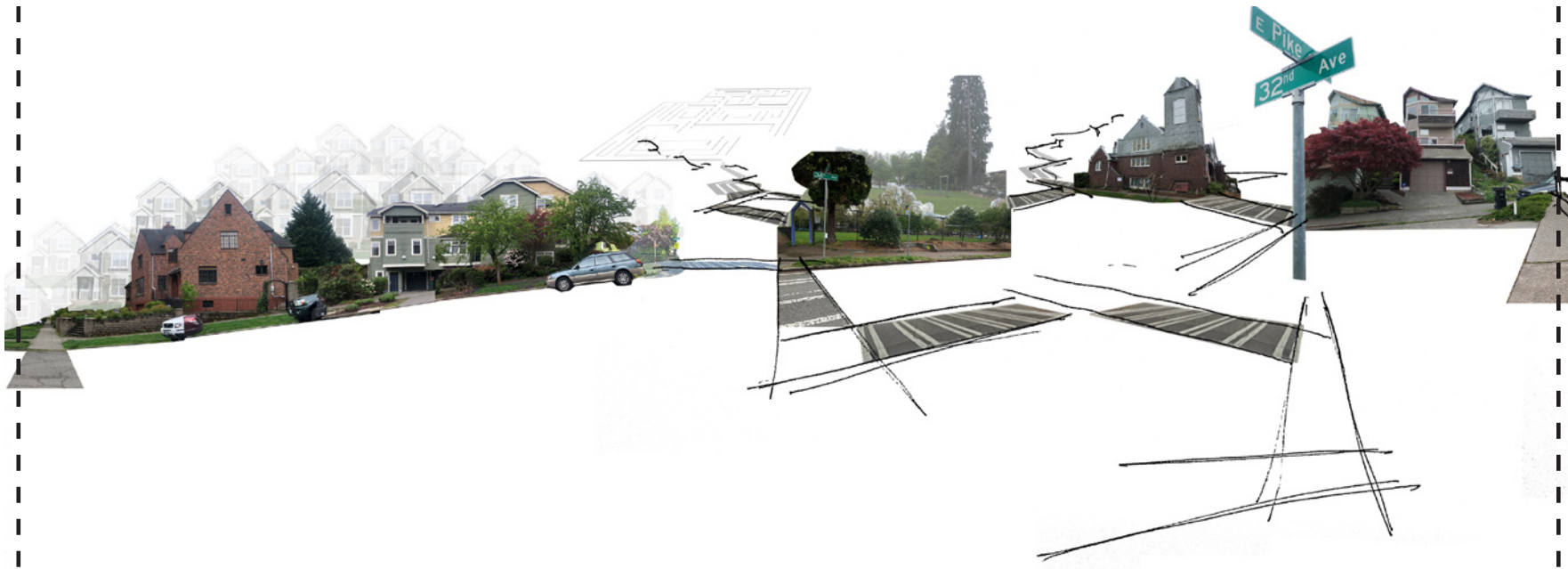
The qualities captured in the sub-transect (Figure 42) of this part of the re-imagined transect is captured both through fashion and architecture. The filtering and reflection of the light through the vegetation and the leaves hanging off the trees in the City in the Trees is designed in the same manner as the light glistening and reflecting various colors on the scrunched up fabrics of Jean Paul Gaultier's work. This similar reflection of the sunlight is captured within architecture including Frank Gehry's Experience Music Project in Seattle, United States of America, or the Louvre Museum by Jean Nouvel in Abu Dhabi, United Arab Emirates.



(Figure 43)

3. PIKE PINE NEIGHBORHOOD

A CITY IN THE OPEN



(Figure 44)

In the transition out of the Madrona Neighborhood and into the Pike Pine Neighborhood, more houses lining along the streets create a rather maze-like labyrinth. To escape out of the initial neighborhood, the imaginary landscape transcends into a City in the Open. (Figure 44)

This City allows for a designated, open stroll for the *flâneur* - a rather open landscape to escape out of

the ordered streets arranged on a grid. (Figure 47)

This irregular shaped open space allows to reach the destination of the next city more quickly due to the cut of the open green space intervening through the regular grid network. In this sense, the re-imagined City imposes an intervention of disorder within an ordered structure.

(Figure 45)



(Figure 45)



(Figure 46)

These atmospheric qualities of open or non-fitting spaces and geometries within a network is representative in the dresses worn by the models. (Figure 46) The front model is wearing a white dress where on one side the fabric is floating to the floor uninterrupted, while the other side of the dress is bunched up into a sculptured, geometric pattern. The farther model on the right side in the sub-transect is wearing a flowing dress in which is parted down the middle, giving way to the visible openness of

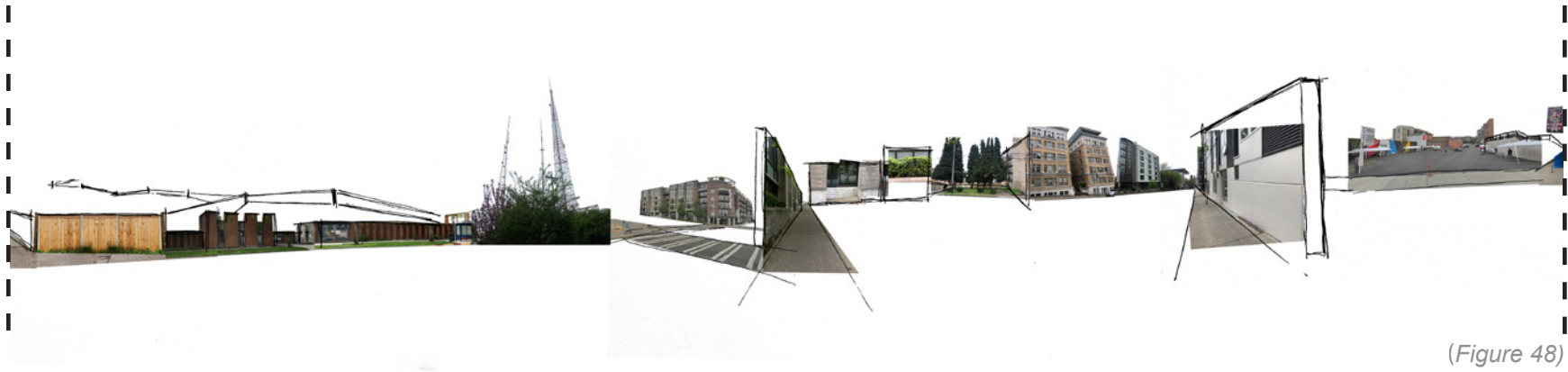
her bare skin. In the architecture that is featured side-by-side with these fashions, it shows this similar notion of designed openness and disorder within the exterior of the built structures. The random openings in the heavy, opaque walls of Daniel Libeskind's Lüneburg University Libeskind Building in Lüneburg, Germany allow a moment of relief to view out beyond the interior surroundings of the building. The Vodafone Headquarter's building in Porto, Portugal by Barbosa & Guimarães and the Diamond Building by Twelve Architects in Sheffield, England each present the randomized lattice between the proportions and geometries of the openings embedded within the external walls. This built architectural language of randomized order of its exterior openings is similar to the intriguing fashion design of the differing proportions of the openings found throughout the disproportions of the dress. All of these features and design representations are emblematic to the qualities imagined in the design of the City in the Open.



(Figure 47)

4. EDGE OF PIKE PINE

A CITY BEHIND WALLS



(Figure 48)

Exiting out of the suburban Pike Pine Neighborhood and transitioning into the near edge into Capitol Hill, the initial experience on the street level continued the reaction of attempting to exit out of the area. (Figure 48) The blank, opaque walls seemed to make the buildings turn their back to the *flâneur*- raising a curiosity of the potentialities of the cities behind these walls.

In the City Behind Walls, the street allows for the stroller to continuously flow into the spaces that appeared to be once closed off. These spaces now give way to entrances into further multiplicities of other spaces. (Figure 51)

Rather than ignoring the *flâneur*, the City provides an invitation for the curiosity to freely roam past the walls, and into unfamiliar areas off the street. The farther travelled into the space, the further unravelling of the hidden layers, stories, and secrets unseen from the surface of the external wall. (Figure 49)

In fashion, the dark, nontransparent fabric of the vest worn on the model gives way of an exposed opening of her chest and arms through the see-through fabric. (Figure 50) Beneath this fabric is a visible tattoo drawn on the hand of the model. This tattoo is representative of



(Figure 49)

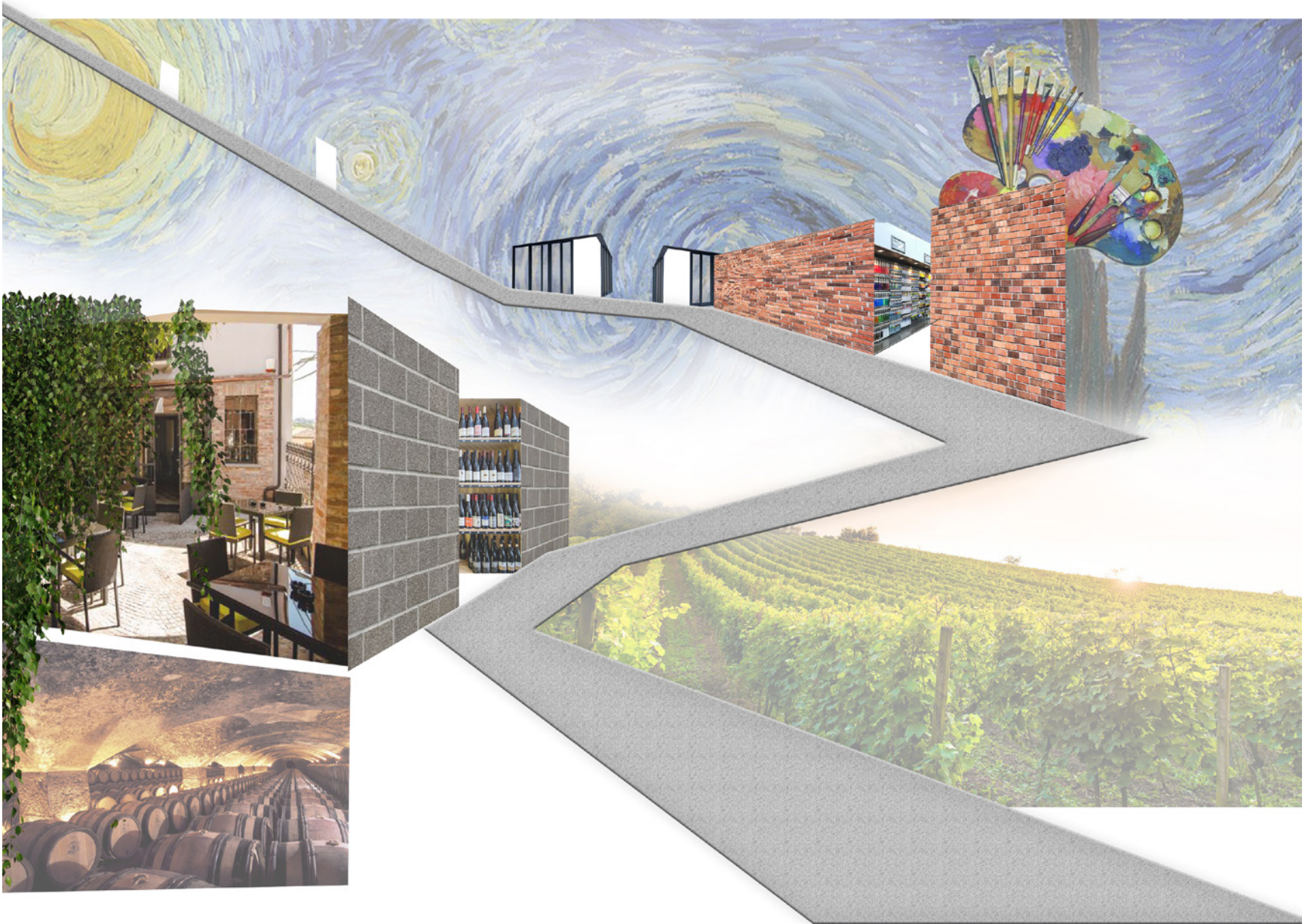


(Figure 50)

another hidden story and meaning to the life of the model. This shows in the similar sense the idea of breaking through the multiple surfaces along a path and going behind these layers, or built up walls, to further unravel multiple stories and explanations of what is representative at the external surface.

Representative in the same respect within architecture, the newly renovated Samaritaine department store in Paris, France, contains a layer of glass that enwraps the

exterior of the building. Looking behind this top layer of the building, it is visible what other layers beyond the glass wall assist in making the design of the building possible. This includes the opaque wall hiding the interior spaces of the building yet revealing the attached steel layer that protrudes out that top layer of glass. Beyond each of these first-encountered layers first visible to the eye within the urban transect, the fashion, and the representative architecture all carry the deeper notions characteristic to the City Behind Walls.



(Figure 51)

5. CENTER OF PIKE A CITY UNDERGROUND



(Figure 52)

At the center of Capitol Hill along Pike Street, the initial reaction was imposed amongst the sight of newer developments intermixed and built above the representations of older architecture that existed well before the time of the new constructions. (Figure 52) While the wide range of external typologies present the incongruences in the reading of the street, it resembles what once existed. As new construction keeps overpopulated on top of the existing grounds, the past

layers start to sink down into the Underground. Here, the City Underground forms.

It is important to understand that time is not a static concept. It is an overlapping of fragments of single time points one over the other, over the other. Just like time, cities constantly continue to develop and overlap with structures, designs, and concepts. (Figure 53) It is never the same as it was the previous moment. Therefore, not



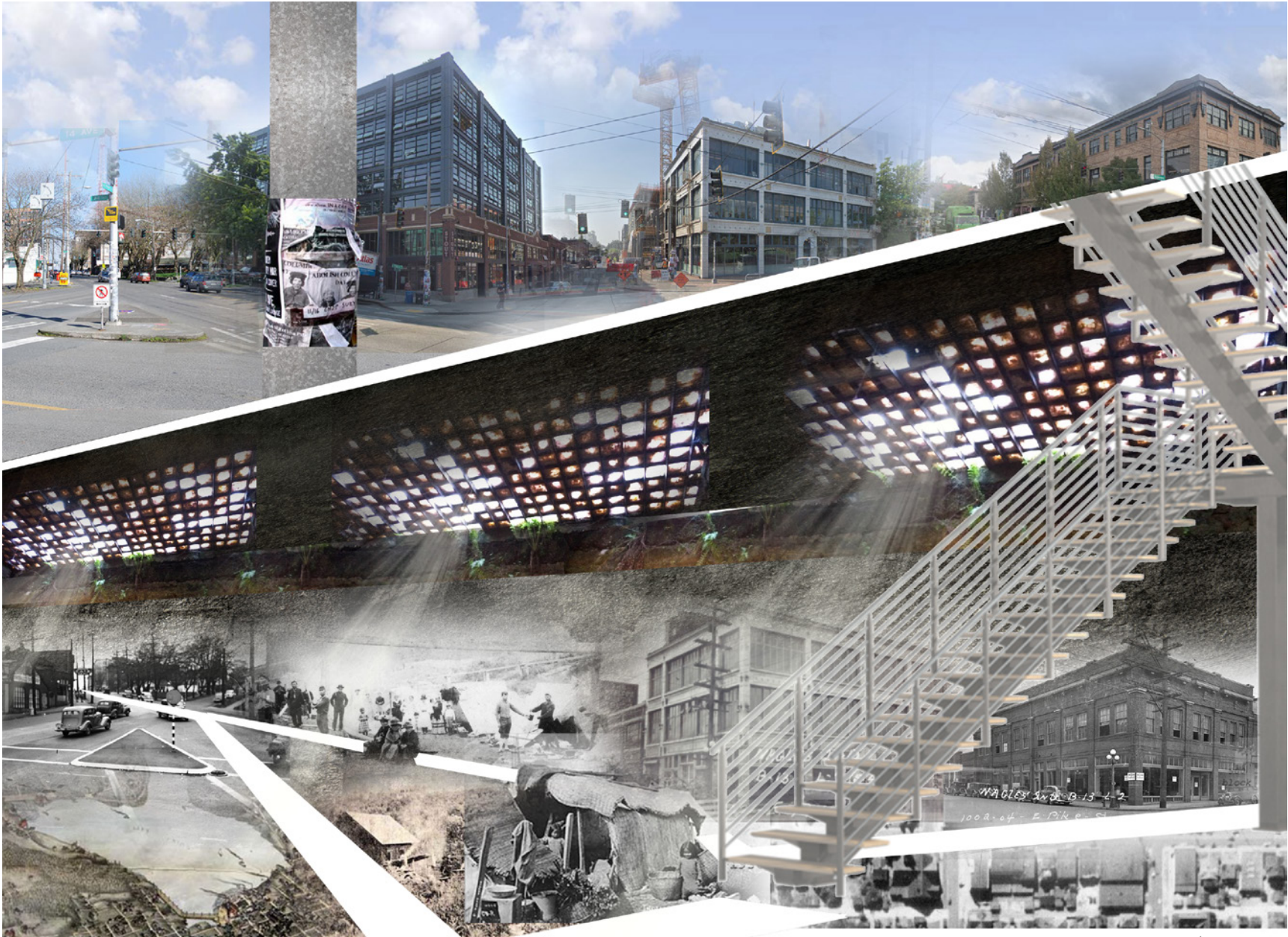
(Figure 53)



(Figure 54)

one city lives to be contained, it continues to evolve and grow. The remembrance of a city one walked around the previous day, becomes a mere history that moves farther into the past. This past is a layer seen in the present, while the present will be another mere layer in the future. As Calvino had Marco Polo explain in his novel, “In Maurilia, the traveler is invited to visit the city and, at the same time, to examine some old post cards that show it

as it used to be...” (Calvino 30). The City Underground reveals and contains these lost, sunken layers of the older city that once existed, but vanished over time. It allows for the exploration of traces and moments throughout history to be remembered and experienced once again below the ground. (Figure 55) This idea of the old or what once was to vanish or dissolve into thin air is shown in the fashion characters in the sub-transect. (Figure 54) The way the two worn dresses on the models slowly transition from a heavy, opaque material of the leather jacket or the smooth, white fabric into a thin, see-through textile revealing their bare skin at the walking legs. In a way it is as if the fashion is slowly disappearing into air as the eye observes the outfit from the top-down over some time. In the similar way a perforated metal façade seems to evaporate, or how the Bundeswehr Museum or Military History in Dresden, Germany figuratively joins the main classically built main body of the museum with a more modern, protruding element combining the old with the new.



(Figure 55)

6. DOWNTOWN

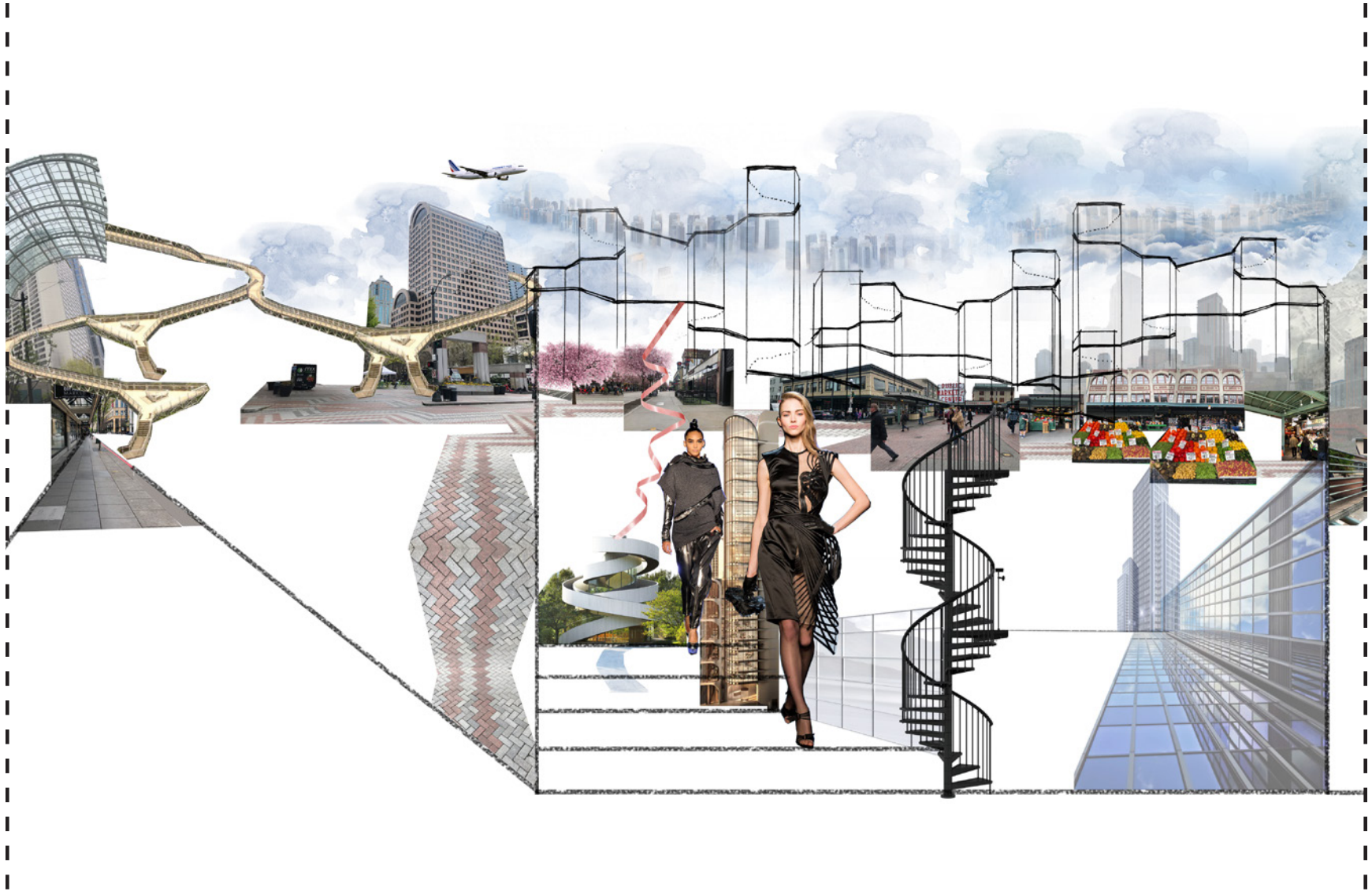
A CITY IN THE CLOUDS



(Figure 56)

The Downtown segment of the transect presented a distinct, repeated pattern of high rise skyscrapers. These skyscrapers reach up toward the sky, sometimes higher than the visible clouds down below from the streets. Only the workers of those towers can only access each of the individual towers, leaving the *flâneur* from the street down below only to imagine the experience up above. (Figure 56)

In the City of the Clouds, the street for the urban stroller would detour, wrap, and intertwine up along the body of the skyscrapers. These towers would not only hold the private offices spaces of business companies within the interior, but present the extension of the street high above in the clouds along the exterior. (Figure 57) Here, a new view of the dense landscape composed by the towering



(Figure 57)

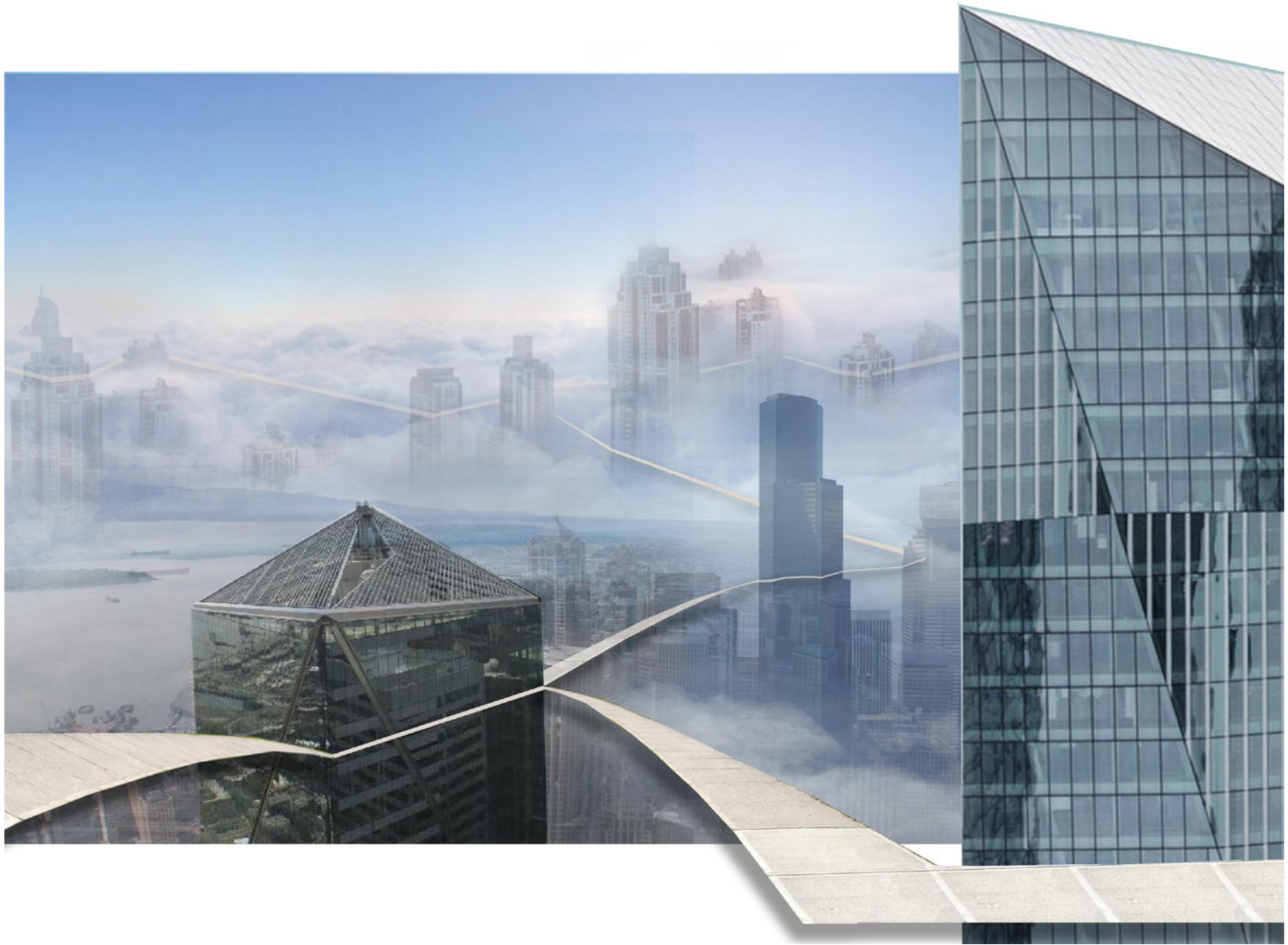


(Figure 58)

skyscrapers will be seen peaking out above the clouds. (Figure 59) The gliding movement of these clouds would grant brief, faint views of the streets below. In this re-imagined City, the high-rises towering above the urban stroller will now allow the *flâneur* to walk amongst these glass towers in the clouds.

The sub-transect of the fashion characters resembles

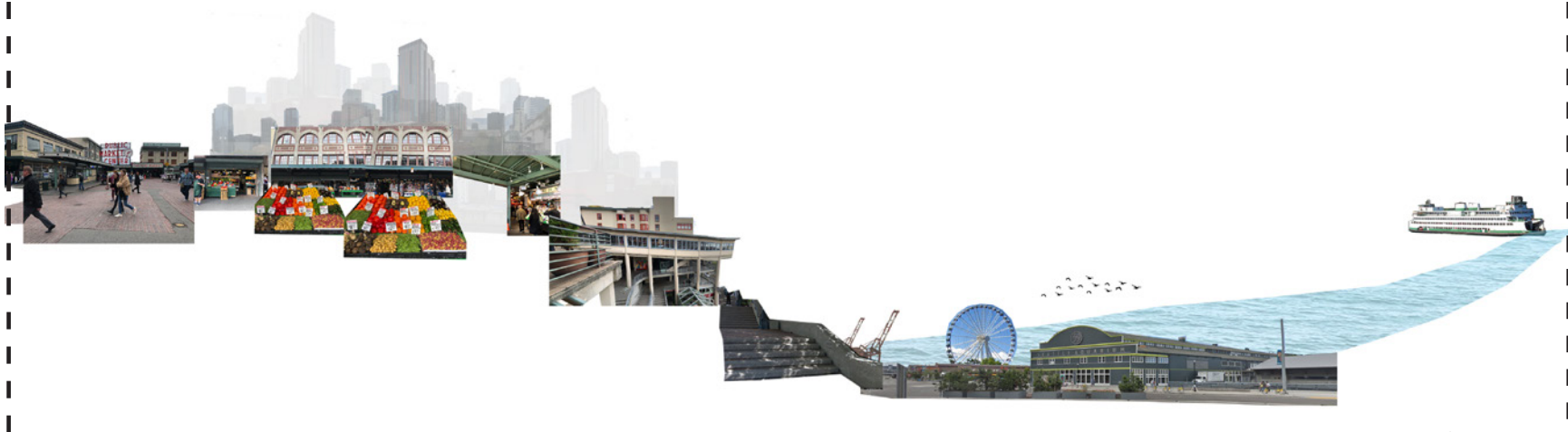
these concepts of a stair figure wrapping around the main body of the structure. (Figure 58) The front figure in the black dress has a solid, primary part of the dress along the left side of her body, while the right side has a whirling motion off the side that zig-zags the eye upward through the fashion piece. In the same manner, the other model to the left in the sub-transect is displaying a grey sweater that contains a transitional detail of the same textile worn along her legs up around her upper body- just how the street for the *flâneur* at the base of the skyscraper would continue up the body of the structure. Translating these swirling circulation forms in architecture, the Wedding Chapel in Japan has two ribbon like paths in which are intended for the bride and groom to walk the separate paths before meeting at the top.



(Figure 59)

7. PIKE PLACE - PUGET SOUND

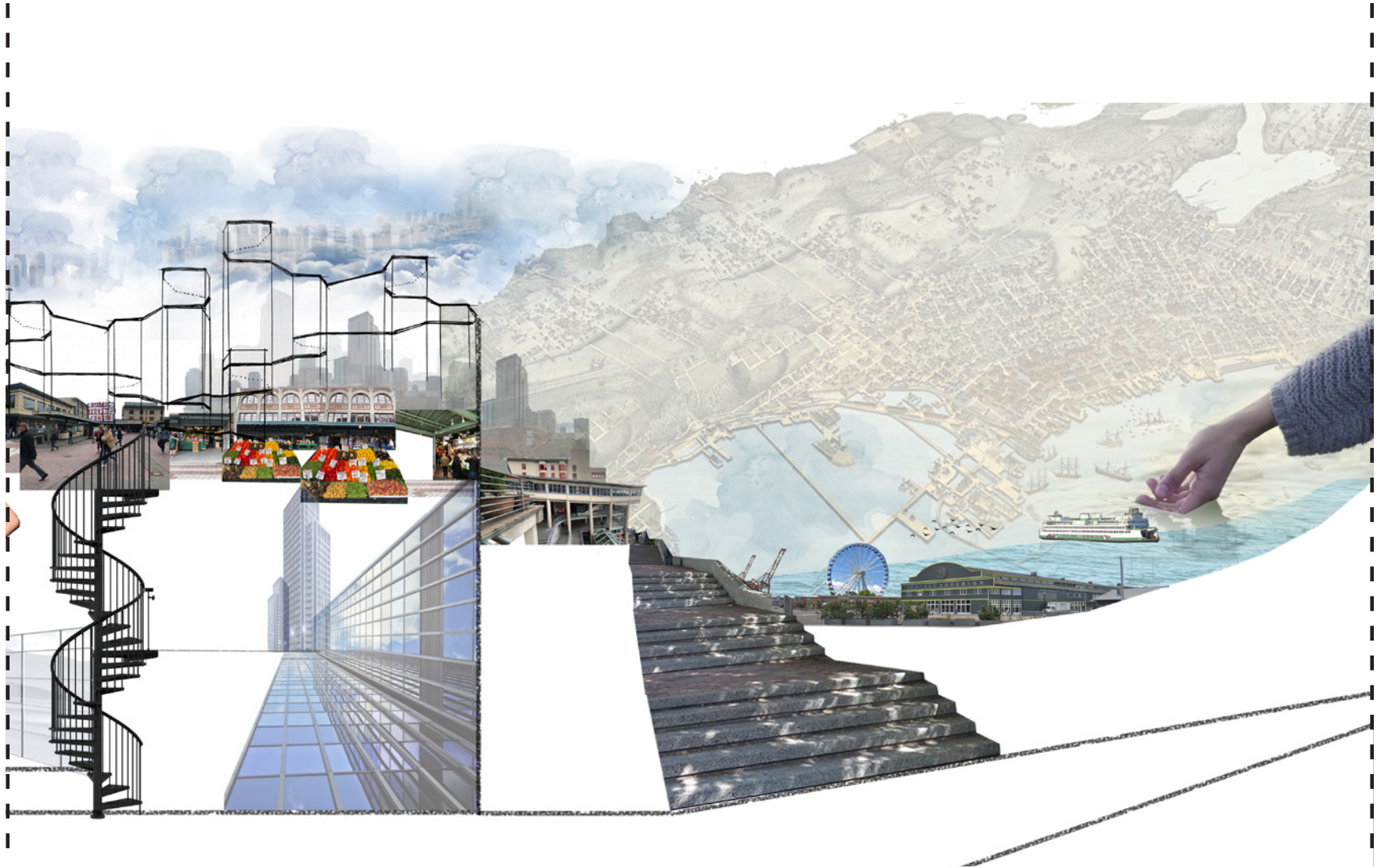
A CITY OF LIFE



(Figure 60)

The segment of the Pike Place and Puget Sound areas in the initial transect was personally, as stated before, the single segment in which I experienced the urban atmosphere finally coming to life. (Figure 60) The smells, the views outward, the noise, the music, and the liveliness of activities between the tourists and sellers of the market space all came together within this segment. (Figure 62) Therefore, the re-imagined transect does not feature many changes to this part of the urban environment because it already portrays the invigorating life that should be present within the urban environment. (Figure

61) This urban space is in fact the “living” feeling that I tried to find from the start of the Pike Pine transect in Seattle. Here, the street activity is allowed and encouraged as a result of the built environment. It allows for the *flâneur* to wander through this crowd and observe multiplicities of activities taking place from the sight lines of the street. It not only inspires this “living” environment, but likewise contains the ability for the *flâneur* to map out past “life” of Seattle as well. This is the type of city the *flâneur* should stroll within - the City of Life.



(Figure 61)



(Figure 62)

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07 CONCLUSION

These multiple urban explorations, including the lessons learned from Paris, the speculation of the “living” experience found within the city, to the transection of a path through Seattle, and to finding that same life embedded within the design languages of fashion, altogether bring upon four main conclusions. These conclusions not only resemble the better understanding of the “living” present within the city, but also bring out the better understanding between myself and architectural design that I will take forth into the professional environment:

1. Architecture involves Subjectivity

First off, all of the explorations and gathered experiences within this thesis were explained through my individual thoughts, emotions, and associations. If someone else were to walk, for example, the same transect through the city of Seattle, their associations and initial feelings

would differ from my own. Their version of both the initial and re-imagined collaged transects would appear differently from what is included in this project. A segment that appeared “un-livable” to me, may in fact be “livable” for someone else. All of these interpretations of the built environment rely heavily upon subjectivity, or personal interpretation. In other words, each experience in the built world is individual. This is due to individual interpretations based off past experiences- experiences in which trigger associations with understandings of feelings such as comfort, beauty, excitement, etc. These past experiences and understandings thus bring definition to what one is seeing, and this includes when one is seeing architecture.

2. Architecture promotes Integration

It is important to understand when designing architecture that any single project becomes intertwined within a larger network. A network that places a building amongst another close group of buildings which all stand on a

single street, which is apart of a larger group of streets within an urban network of other buildings, which is apart of a greater city that stands within a state, country, etc. This one piece of a design is integrated one way or the other within a greater network of designs. In this sense, the urban transect in both Paris and Seattle was further exploded into smaller segments. Each building that was viewed in the fashion sub-transects from the Avenue des Champs-Élysées is apart of the larger network of Paris. Just how the Madrona neighborhood was a segment from the larger spanning transect in Seattle. Each of these smaller elements not only resemble their own architectural design, but resemble the design of a larger composition.

3. Architecture evokes Connection

As seen in the re-imagined transect of the Pike Pine corridor in Seattle, associations and concepts within each segment spread into the life of other disciplines. One

of these primary disciplines within this thesis included fashion. Architecture that was examined within each transect path in either Paris or Seattle was translated through the similar design language found in fashion. The way, for example, the form, materials, and light are viewed on a building can be viewed in the same sense within a fashion piece, or even within natural motifs. It is evocative to understand that the design of architecture is capable of bringing out, of course, subjective, mental connections of a building to other references in which our mind associates the interpretation of what is visible to the eye. Collage in this sense grants that capability as it did within this thesis to portray the blending and outburst of the multiplicities of connections attached to the built environment.

4. Architecture enlivens through Imagination

All what architecture is, is the construction of each architect's or designer's creative thoughts. Thoughts that

were once inside the mere mind of the creator in which became a constructed reality. As architects, it is important to note that anything that can be thought of, can be built. Therefore, why limit any extravagant thoughts and imaginations? These imaginations should be realized, graphically produced, and translated into a built form within the urban environment. The creative imagination is what gives the breath of life into architecture.

Going forward as an aspiring architect, these notions of subjectivity, integration, connectivity, and imagination explored through the multiple urban transects in Paris and Seattle will be placed forth in the future world of the built environment. The explored feeling I experienced in Paris and within my imagination of Seattle will be the guiding foundations in aspiring to create works to shape the similar “living” in future integrative designs within cities.

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09 LIST OF FIGURES

Page

- 13** *Figure 1.* Vicinity map of Paris, France marking the path of travel on the first and second days of the trip.
- 15** *Figure 2.* Geological transect running from the ocean to the back dune of a landscape. (Source: Center for Applied Transect Studies)
- 15** *Figure 3.* Urban zone transect. (Source: Center for Applied Transect Studies)
- 17-19** *Figure 4-7.* Sample pages from Edward Ruscha’s book, “Every Building on the Sunset Strip”. (Source: Walker Art Center)
- 20-21** *Figure 8-9.* Views of Frank Dresmé’s screenprint project with Erik Hoogendorp titled, “The Leftovers”. (Source: Dresmé)
- 22-23** *Figure 10-13.* Images of Frank Dresmé’s “Project 360°”. (Source: Dresmé)
- 25** *Figure 14.* Photocomposition by Enric Miralles as a pre-study for the reconstruction of the Santa Caterina Market, 2001. (Source: Cezar)
- 25** *Figure 15.* Photocomposition by Enric Miralles of the interior construction of the Santa Caterina Market, 2003. (Source: Cezar)
- 26** *Figure 16.* Photocomposition by Enric Miralles of the staircase of San Giorgio in Venice, 1998. (Source: Cezar)
- 27** *Figure 17.* Photocomposition of the Bremerhaven Port in Bremerhaven, Germany. (Source: Miralles and Tagliabue)
- 29** *Figure 18.* A personal urban transect study of the first day spent in Paris, France in the Fall of 2018.
- 31** *Figure 19.* An exploded view from the larger personal transect of Paris studying the notion of “flow” present on the Avenue des Champs-Élysées.
- 36-37** *Figure 20-23.* A collection of images collaged together by Viktoria Lytra showing the similarities in design languages between fashion and architecture. (Source: Lytra)
- 39** *Figure 24.* Style number 43 in Jean Paul Gaultier’s 2014 Spring couture fashion show. (Source: Bowles)

- 41** *Figure 25.* Style number 39 in Jean Paul Gaultier’s 2005 Fall couture fashion show. (Source: Mower)
- 42** *Figure 26.* Fashion character transect derived from the Citroën showroom in Paris along the Avenue des Champs-Élysées.
- 43** *Figure 27.* Fashion character transect derived from the balcony elements in Paris along the Avenue des Champs-Élysées.
- 44** *Figure 28.* Fashion character transect derived from the Guerlain building in Paris along the Avenue des Champs-Élysées.
- 45** *Figure 29.* Fashion character transect derived from the Louis Vuitton building in Paris along the Avenue des Champs-Élysées.
- 47** *Figure 30.* Fashion character transect derived from the building containing the Zara shopping store at the ground floor in Paris along the Avenue des Champs-Élysées.
- 47** *Figure 31.* Fashion character transect derived from the drugstore in Paris at the west end of the Avenue des Champs-Élysées.
- 49** *Figure 32.* Summary diagram showing the overall urban transect of Paris, with its sub-transect of the Avenue des Champs-Élysées street “flow” study, with its sub-transect showing the relationship to fashion and the “living”. Altogether representing its combined personal definition to the term “Paris”.
- 51** *Figure 33.* Vicinity map of Seattle, WA marking the path of travel for the urban transect.
- 52-53** *Figure 34.* Initial urban transect of the Pike Pine corridor in Seattle, WA.
- 63** *Figure 35.* Re-imagined urban transect of the Pike Pine corridor in Seattle, WA.
- 64** *Figure 36.* Close-up of the Madrona Park- Lake Washington segment from the initial urban transect of the Pike Pine corridor in Seattle, WA.
- 65** *Figure 37.* Close-up of the re-imagined Madrona Park- Lake Washington segment from the initial urban transect of the Pike Pine corridor in Seattle, WA showing the layer representative to the City on Water.

Page

- 38** *Figure 38.* Detail of the sub-transect of the fashion character representative of the living qualities in the City on Water.
- 67** *Figure 39.* Vignette of the vision of the City on Water.
- 68** *Figure 40.* Close-up of the Madrona neighborhood segment from the initial urban transect of the Pike Pine corridor in Seattle, WA.
- 69** *Figure 41.* Close-up of the re-imagined Madrona neighborhood segment from the initial urban transect of the Pike Pine corridor in Seattle, WA showing the layer representative to the City in the Trees.
- 70** *Figure 42.* Detail of the sub-transect of the fashion character representative of the living qualities in the City in the Trees.
- 71** *Figure 43.* Vignette of the vision of the City in the Trees.
- 72** *Figure 44.* Close-up of the Pike Pine neighborhood segment from the initial urban transect of the Pike Pine corridor in Seattle, WA.
- 73** *Figure 45.* Close-up of the re-imagined Pike Pine neighborhood segment from the initial urban transect of the Pike Pine corridor in Seattle, WA showing the layer representative to the City in the Open.
- 74** *Figure 46.* Detail of the sub-transect of the fashion character representative of the living qualities in the City in the Open.
- 75** *Figure 47.* Vignette of the vision of the City in the Open.
- 76** *Figure 48.* Close-up of the edge of the Pike Pine neighborhood segment from the initial urban transect of the Pike Pine corridor in Seattle, WA.
- 77** *Figure 49.* Close-up of the re-imagined edge of the Pike Pine neighborhood segment from the initial urban transect of the Pike Pine corridor in Seattle, WA showing the layer representative to the City Behind Walls.
- 78** *Figure 50.* Detail of the sub-transect of the fashion character representative of the living qualities in the City Behind Walls.

- 79** *Figure 51.* Vignette of the vision of the City in the Open.
- 80** *Figure 52.* Close-up of the center of Pike segment from the initial urban transect of the Pike Pine corridor in Seattle, WA.
- 81** *Figure 53.* Close-up of the re-imagined center of Pike segment from the initial urban transect of the Pike Pine corridor in Seattle, WA showing the layer representative to the City Underground.
- 82** *Figure 54.* Detail of the sub-transect of the fashion character representative of the living qualities in the City Underground.
- 83** *Figure 55.* Vignette of the vision of the City Underground.
- 84** *Figure 56.* Close-up of the Downtown segment from the initial urban transect of the Pike Pine corridor in Seattle, WA.
- 85** *Figure 57.* Close-up of the re-imagined Downtown segment from the initial urban transect of the Pike Pine corridor in Seattle, WA showing the layer representative to the City in the Clouds.
- 86** *Figure 58.* Detail of the sub-transect of the fashion character representative of the living qualities in the City in the Clouds.
- 87** *Figure 59.* Vignette of the vision of the City in the Clouds.
- 88** *Figure 60.* Close-up of the Pike Place - Puget Sound segment from the initial urban transect of the Pike Pine corridor in Seattle, WA.
- 89** *Figure 61.* Close-up of the re-imagined Pike Place - Puget Sound segment from the initial urban transect of the Pike Pine corridor in Seattle, WA showing the layer representative to the City of Life.
- 90** *Figure 62.* Vignette of the vision of the City in the Clouds.

