

INTERIOR DESIGN FOR FASHION PRODUCTION
THROUGH THE LENS
OF SURREALISM



BY ASHLEY WELWOOD

A Practicum submitted to the Faculty of Graduate Studies of
The University of Manitoba
in partial fulfilment of the requirements of the degree of

MASTER OF INTERIOR DESIGN

Department of Interior Design
Faculty of Architecture
University of Manitoba
Winnipeg

Copyright © 2014 Ashley Welwood

For Elizabeth A. Davis.

ACKNOWLEDGEMENTS

I would like to thank my practicum committee for all of their encouragement and support throughout this process. To my committee chair, Lynn Chalmers for your expertise and patience in helping me refine my design every step of the way. To my internal advisor, Lisa Landrum for your enthusiasm and push to embolden the project's program. To my external advisor, Stephanie Whitehouse for your sincere encouragement. You at once inspired me with new ideas and showed me how to focus the ones I had.

Thank you to Build Films for your friendship and support. To Ryu, for being so damn cute. Finally, to Darrell and Lesley Welwood, thank you for your unconditional love. You always trust me to follow my heart, and for that I am ever grateful.

ABSTRACT

In this Master of Interior Design practicum project, the tenants of Andre Breton's Surrealist theory inform the design of a commercial fashion studio and showroom in the adaptive reuse of a vacant warehouse in Bushwick, New York. The project looks at the circumstances of creative activity for fashion design production. The purpose is to investigate how the interior environment induces spontaneous creation: how one's working environment influences the work, and conversely how the content changes the interior. Relevant theories on imagination and experimentation in art practice have been used as a foundation for design exploration, primarily through automatism in painting. The design process therefore demonstrates how the correlative relationship between Surrealism and creativity can be evidenced through interior spatial representation. Exterior and interior form and materiality inform the spatial experience and respond to the post-industrial context.

TABLE OF CONTENTS

Dedication	1
Acknowledgments	2
Abstract	2
CHAPTER ONE – INTRODUCTION	5
1.1 Purpose	5
1.2 Questions of Inquiry	5
1.3 Context	5
1.3.1 Fashion Design	8
1.3.2 The Design Experience	10
1.3.3 Site Selection Rationale	11
1.4 Project Rationale + Benefits	12
1.5 Assumptions + Definitions	13
CHAPTER TWO - LITERATURE REVIEW	14
2.1 Surrealism	14
2.1.1 Exploration of Surrealist Concepts	14
2.1.2.1 Imagination: Framing the Subconscious	16
2.1.2.2 Spontaneity: Automatism + Collage	18
2.1.2.3 Creation: Dream Landscape	22
2.1.2 Surrealist Comparison: Antoni Gaudí vs. Viktor + Rolf	24
2.1.2.1 Creation	25
2.1.2.2 Displacement	27
2.1.3.3 Distortion	28
2.1.4.4 Process	28
2.2 Fashion + Interior Design	30
2.2.1 The Clothing of Architecture	32
2.2.2 Designer Profile: Hussein Chalayan	35
CHAPTER THREE - DESIGN DEVELOPMENT	37
3.1 Connecting Theory to Design	37
3.2 Methodology	39
3.3 Design Concept	40
3.3.1 Initial Design Interpretation	40
3.4 A Surrealist Process	41
3.5 Analysis of Process	43
CHAPTER FOUR - PRECEDENT ANALYSIS	45
4.1 Inquiry Through Education: Parsons The New School for Design, New York City	45
4.2 Inquiry Through Experience: Navia Vision Internship, New York City	48
4.3 Inquiry Through Case Study	49
4.3.1 Cross-Disciplinary Design: Kelly Wearstler	49
4.3.2 Fashion Design Studio: Marchesa, New York City	53
4.3.3 Fashion Exhibition: Schiaparelli and Prada: Impossible Conversations, New York City	58
CHAPTER FIVE – PROGRAM	63
5.1 Introduction	63
5.2 Contextual Issues	64
5.3 Site Analysis: Bushwick, Brooklyn	65
5.4 Building Analysis: 71 White Street	69
5.5 Human Factors Analysis	71
5.5.1 Client Profile: CFDA/VOGUE Fashion Fund	71
5.5.2 User Profile: Three Fashion Design Houses	72
5.6 Spatial Requirements	74

5.6.1 Functional + Aesthetic Requirements	74
5.6.2 Spatial Analysis	75
CHAPTER SIX - DESIGN TRANSLATION	77
6.1 Design Overview	77
6.2 Context	78
6.2.1 Site Plan	78
6.2.2 Exterior Drawings	79
6.3 Interior Design	81
6.3.1 Floor Plans	82
6.3.2 Reflected Ceiling Plans	86
6.3.2.1 Lighting Selections	88
6.3.3 Sections	89
6.3.4 South Entrance	89
6.3.4.1 Detail: North Reception Wall	93
6.3.5 Production	94
6.3.5.1 Design, Patterns + Samples	94
6.3.5.1.1 Detail: Designer Work Station	97
6.3.5.2 Sewing, Cutting + Finishing	97
6.3.5.3 Materials Inventory + Shipping	99
6.3.6 Retail	99
6.3.7 Learning	99
6.3.8 Styling	100
6.3.9 Showroom	101
6.3.10 Mezzanine Lounge	103
6.4 Specifications	105
6.4.1 Material Selections	105
6.4.1.1 Material Exploration: Fabric-Formed Plaster Casts	106
6.5.2 Furniture Selections	108
CHAPTER SEVEN – CONCLUSION	110
APPENDICES	112
Appendix A: Materials Schedule	112
Appendix B: List of Figures	113
Appendix C: Works Cited	116
Appendix D: Copy Right Permissions	118

“Leave everything. Leave Dada. Leave your wife. Leave your mistress. Leave your hopes and fears. Leave your children in the woods. Leave the substance for the shadow. Leave your easy life; leave what you are given for the future. Set off on the roads.”

-André Breton

CHAPTER ONE - INTRODUCTION

1.1 PURPOSE

What began as a desire to explore the connection between interior design and fashion has evolved into a project to uncover how the built environment affects creativity, as a consequence of the theory I chose to study. Surrealism begged me to ask questions and re-explore my own creative mind. Can an environment really change the way you think? Can it inspire the imagination, and in turn creativity? If Surrealism's rejection of idealism, stale artistic and intellectual conventions and modern society's embrace of efficiency lead to new developments in art, then perhaps an interior environment, designed through similar tenants, might challenge fashion designers to do the same in their field. The intention of the Design Studio is therefore to provoke a new dialogue between fashion and interior design. The purpose of the design project is to create a work and exhibit space that provides emerging fashion designers with a platform for ingenuity and give visitors a glance into the creative process. Surrealist theory is used as a vessel to explore this process and extend knowledge about the imagination fueling design. The goal is to move the minds of the users of the space; urging them into an imaginative state or creative mood; to think differently. The built environment should invite innovation and creation, by making way for happenstance, improvisation, collaboration, and discovery. My hope is that, through the Surrealist process, I might discover, how to create such a place.

1.2 QUESTIONS OF INQUIRY

- How can the tenants of Surrealism inform the process of creating a unique commercial interior for fashion design?
- How can automatism be employed to create a fashion design studio that induces spontaneous creation and imagination in all users?
- How can the correlative relationship between Surrealism and creativity be evidenced through interior spatial representation?

1.3 CONTEXT

There are notable examples of a trend toward the retail store becoming a public space that is more similar to an art gallery or museum than to a merchandise emporium.¹ It is progressive but not unusual for a fashion house to make a design statement by featuring their interior space (e.g. Viktor & Rolf). The Prada store in New York, designed by Rem Koolhaas, has made history by moving in opposition to traditional retail design. The store has the feeling of a gallery, featuring both new and vintage items, so that Prada fans

¹ Penny Colins and Judith Griffin, *Wear Your Chair: When Fashion Meets Interior Design*. (New York: Fairchild Publications, Inc., 2007), 179.

may pay homage to these items and the interior that houses them as they move through the space.² Evidently, the fashion design experience is close to becoming a recreational activity through the evolution of commercial spaces into cultural spaces. Interior designers may herald this change by creating interesting fashion environments that present intelligent and aesthetically intriguing products. The proposed design project will create such a facility that seeks to impel the fashion system forward. It addresses the need for an architectural vessel to launch understanding and respect for fashion design as an art form. It represents fashion, as a place for art, history and culture to come together. Thus, the Design Studio will be illustrative of the current culture and time.

Surrealism emphasizes the power of the imagination and urges an autonomous way of thinking and creating. For this reason, I believe that an interior design, informed by Surrealism, has the potential to transform the everyday into something extraordinary. The project constitutes the design of a studio and exhibit space, where select fashion designers invent and exhibit within the intersection of imagination and reality; art and fashion; perception and environment. In this context, theories of Surrealism will be employed to give designers an optimally creative environment. There is no exact formula for Surrealism nor is there such a thing as Surrealist style. In many ways it is an unfettered way of thinking and creating. For that reason, a Surrealist environment reflects the thoughts of the users, with an emphasis on the power of the imagination to transform the everyday. The design project is to be a place where designers are free to express and exhibit the points of intersection between the imagination and reality; art and fashion; creation and environment.

Located in Bushwick, Brooklyn, the studio and exhibit space will create an architectural statement that garners attention from around the globe. The project constitutes the renovation of an existing industrial warehouse at 71 White Street, at the corner of McKibbin Street in the heart of an emerging artists community (Figure 1). The proposed area of the site is approximately 24,000 SF with a small green space at its Northwest corner.

² Collins, *Wear Your Chair*, 179.



Figure 1. Vacant Warehouse: 71 White Street. Bushwick, Brooklyn.

The Council of Fashion Designers of America, Inc. (CFDA) is a not-for-profit trade association that has grown to include over 450 prominent American fashion and accessory designers since it was founded in 1962. Here, the fund acts as both client and sponsor to support three winning designers in the early stages of their careers and beyond. The user groups include the awarded designers who work and exhibit in the studio space, more specifically the 2011 CFDA/VOGUE Fashion Fund winners: Joseph Altuzarra, Pamela Love, Shane Gabier and Christopher Peters. Other users include professional staff and garment production teams, design and business mentors, as well as facility staff (administrative, janitorial, and delivery). The proposed program will not only encourage interaction between art, fashion, and architecture, but also engagement with professionals, clients, and the public. It therefore addresses the need for new fashion designers to engage in discussions with mentors, and potential future clients during the early stages of their careers. In this sense, the experience of the project is collaborative. It presents a platform for discussion, critique, and dialogue concerning fashion, architecture, and art. The interior environment and program also attends to the cultural interests of the New York City demographic. It is expected that Bushwick will continue to adapt to designer and visitor needs as the landscape changes. The studio will therefore also be an inclusive place; open to public visitors during scheduled hours to provide a snapshot of contemporary creative culture as well as students from the local school by offering informal design education programs.

1.3.1 FASHION DESIGN

The ritual of the fashion show began in the nineteenth century on the Rue de la Paix in Paris. What was conceived as an opportunity for buyers to see the new season's clothes has now become an opportunity for brand promotion. Fashion designers who gained popularity in the 1920s had individual galleries, ateliers, or studios in Paris. Architect Adolf Loos was one of the first architects to design a fashion store, which became the portent of the current wave of fashion stores that serve to establish the character of a brand using theatrics. These facilities were used not just to provide a platform that can make clothes look good, but also to convey the essence of the label's values, and to show how they can be extended to a range of objects.³ Today, some of the most established houses are building permanent arenas in which they exhibit their work. Giorgio Armani, for example, commissioned Japanese architect, Tadao Ando to build him a permanent theatre in an old chocolate factory in Milan. Austere columns and desks in the form of immaculate glass boxes glowing with light mark the transition from the chaotic industrial suburbs of Milan outside to the world of Armani inside.⁴ Its interior layout derived from the traditional opera house, with grand staircase maintained and designed to build anticipation for a tightly packed auditorium where the exhibition occurs.

Fashion has now become a driving force behind cultural change, in that it is a reflection of human lifestyle. People race toward ideas, practices, and styles that appear new and sensational, then collectively lose interest when the buzz subsides and another innovation emerges. The desire to be "cutting edge" or "in fashion" is most visible in the practice of dress, which captures this aspect of social behavior, characterized by the pull of continuity with others and the push of innovation toward the new.⁵ However, fashion may not be classified as change merely in style: it is a particular type of change insolubly linked to modernity and the pursuit of the new.⁶ It has become one of world's most profitable industries for both global business and the creative arts. Fashion communicates meanings that have both personal and social significance. In a dress, one may identify important themes like female empowerment embodied in the design. Innovation in fashion creates the vocabulary for self-expression and communication. Yet, to maintain its relevance to the wider culture of the world and its grasp on public attention, fashion has continuously had to attract new elites, not only as potential customers, but also to appeal to a media audience.⁷ For this reason, it is fashions changeable nature and continual oscillation that often

³ Sudjic, "Language of Things," 128.

⁴ Deyan Sudjic, *The Language of Things: Understanding the World of Desirable Objects* (New York: W.W. Norton & Company, 2009), 117-118.

⁵ Scott C. Hemphill and Jeannie Suk. "The Law, Culture, and Economics of Fashion." (2009), <http://ssrn.com/abstract=1323487>.

⁶ Stern, *Against Fashion*, 2.

⁷ Sudjic, "Language of Things," 119.

characterizes the entire industry. In late nineteenth century England, the frequent changes imposed by fashion were rejected by consumers on the premise that they did not obey any functional logic: their subsequent “absurdity” prevented them from being termed beautiful.⁸ Instead, fashion ought to be defined both by the phenomenon of change that it denotes and by the universe of art. Deyan Sudjic, the director of the Design Museum in London, England, suggests that human perceptions about almost everything oscillate, from intellectual fads to colour schemes, formed by the essentially tidal nature of the way in which phenomena is understood.⁹ Fashion not only speaks of the way we dress and the messages our clothes send, but is a natural outcome of how humans innately look for fluctuations in their surrounding world. Season by season, things need to look different because we expect to see our world in terms that never stay static.

The aim of this design project is not to replace one fashion with another but to abolish the system in which people are simultaneously pulled into conformity and pushed toward innovation by designing clothes as works of art. Like art and design, fashion can be understood as a form of alchemy; making or wearing clothing directly affects almost everybody. It may reflect the nature of self-defined individuals or groups, and their shared values. Fashion's ability to appoint and exploit other forms of visual culture acts to transform the way art and design are understood.¹⁰ Both the process and product of fashion design appeals to the human senses, emotions, and intellect, and can be understood through its communicative and aesthetic purpose. The fashion system depends on all kinds of ingenuity: the making and colouring of fabric, mass production techniques, distribution principles, the creativity of designers, and the skill that makes their work desirable. The industry also employs millions of people around the world, ranging from highly skilled pattern makers and seamstresses, to piece workers, and the image manipulators who devise fashion-advertising campaigns.¹¹ Fashion is often regarded as fundamentally frivolous partially because of the deliberately cultivated theatricality of its most visible aspects, and also partly because it is a gendered undertaking. I support the argument of theorists like Radu Stern; fashion is too influential to be written off as a thoughtless pastime. I believe that we must greatly expand our conception of fashion as a major force for shaping the contemporary social experience. It has the ability to press the boundaries of contemporary life by pushing onlookers to ask questions. Fashion therefore deserves the creation of an appropriate platform to represent the work, and an understanding of the process behind it.

⁸ Stern, “Against Fashion,” 5.

⁹ Sudjic, “Language of Things,” 146.

¹⁰ Sudjic, “Language of Things,” 148.

¹¹ Sudjic, “Language of Things,” 133.

1.3.2 THE DESIGN EXPERIENCE

During the last decades of the twentieth-century, designers and architects careers have been established in multiple areas of design, both individually and collaboratively, to broaden their perspectives and develop new categories of merchandise.¹² The quest of creative solutions has been demonstrated in the work of the most influential designers. The finest design is achieved when inspiration and talent is drawn from various sources. The work of Karl Lagerfeld is an excellent example of successful collaboration. He has revived several renowned fashion houses, including Chanel, Fendi, Chloé, and Lagerfeld Gallery while simultaneously putting his own mark on the signature labels. Lagerfeld is also capable of breaking out of his customary role as a designer in order to dive back into the open language of pure creativity. His work is a visual caption of the world, whereby he is able to demolish all boundaries and question privileged models of language.¹³ His process continuously changes, and in turn so do his designs. Yet, he always manages to create a spectacle that combines imagination with clothing. These successes could not have been achieved had Lagerfeld worked in a singular way. For the past twenty years, Lagerfeld has worked in close collaboration with set designer Stéfan Lubrina to create grandiose mise en scènes for the Chanel collections. Their relationship is built on trust and the shared demand for perfection. Lagerfeld presents Lubrina with an idea, sketch and the essential details before he enlists constructors, tapestry makers, ironsmiths, painters, decorators, sculptors, and engineers to aid in the creation of sets that make international headlines every season.

The connection between the environment and creativity lies within a creative network of knowledge. For instance, the intricate network of collaboration among early women Surrealists undoubtedly enriched their creative development. Through diverse strategies they approached shared themes that were often related to gender and identity, creating a wealth of work that transformed domestic spaces into ritual sites where women assumed power.¹⁴ The Bauhaus School in 1920s Germany also employed an inclusive design approach. The school made it possible for many disciplines to be taught in the same space and encouraged artists with various backgrounds and talents to work together. The atmospheric conditions conducive to this type of creativity, as exhibited at The Bauhaus, are certainly comfort and flexibility. Although he was not a disciple of the Bauhaus, leading architect Frank Gehry has long been an advocate of collaborative design. Significant interior spaces within Gehry's Bilbao museum can be efficiently reconfigured from small,

¹² Colins, *Wear Your Chair*, 164.

¹³ Biennale di Firenze. *Art/Fashion*. (New York: Distributed Art Publishers, Inc., 1997), 71.

¹⁴ Ilene S. Fort and Tere Arcq, *In Wonderland: The Surrealist Adventures of Women Artists in Mexico and the United States*. (London: Prestel Publishing Ltd., 2012), 78.

intimate areas to a large gallery that reminded the architect of the belly of a whale.¹⁵ Variation also plays an integral role in keeping both the designers and studio visitors intrigued. In the proposed design project, new designers will share the same work space- open and spacious so that they might assist, critic, and collaborate with one another.

The circumstances of creative activity vary from person to person, and so, these circumstances are inevitably personal. For some, good work may be subject to all kinds of casual interruptions; others need to be free from distraction. Some may thrive on disorder and prefer to create in the midst of a lot of bustle of work; others might function better in the presence of only essentials. Preferences for a working environment vary just the same. Some might prefer to stand rather than sit, others might come up with their best ideas in bed or on a walk. An inclusive practice presents a platform for discussion, critique, and dialogue concerning fashion, architecture, and art. Here, collaboration refers to a community where the designers not only share the same space but also share the same attitudes on the same practices of designing, making and consuming. Certainly, the essential ingredients for creativity in all people include time, physical strength, and most importantly, mental energy to fuel one's will power, self-discipline, and optimism.¹⁶ Graham Walls, an English social psychologist and teacher, outlined the creative process in four phases: preparation, definition, observation, and study. Wallace noted that only after ideas were able to develop during "incubation" could a moment of "revelation" follow, in which a new concept would come.¹⁷ He also suggests that creativity is an activity that succeeds through networking. In the Design Studio, the mutual transfer of energy between the designers is based on the delicate balance of mutual fascination, where the forms of the art and the charge of the interior architectural gestures are interwoven with the vitality informing the clothing. This bond may inherently lead to the opportunity of sharing future projects. A shared design experience fosters both creative and professional growth, as well as the opportunity and support required for emerging designers to break into the global market.

1.3.2 SITE SELECTION RATIONALE

A close examination of emerging lifestyle trends in North America, including location and size of living spaces, preferred leisure activities, health, and technology serve as the barometer for contemporary culture.¹⁸ In addition to living space, working spaces have now moved beyond suburban areas. In Bushwick, Brooklyn there is a recognized need for public areas offering recreational opportunities that humanize urban spaces in a landscape of industrial warehouses and artist's lofts. The design project will provide an

¹⁵ Collins, *Wear Your Chair*, 111.

¹⁶ Mason Currey. *Daily Rituals: How Artists Work*. (New York: Alfred A. Knopf, 2013), 22.

¹⁷ Maurice Barnell, *Design, Creativity, and Culture: An Orientation to Design*. (London: Black Dog Publishing, 2011), 49.

¹⁸ Collins, *Wear Your Chair*, 159.

atmosphere that encourages visitors to linger comfortably in the area. A site in this area will also meet cultural needs of the metropolitan population of New York City and international audience by creating an environment that acts as an effective source of creative corroboration, inspiration, and exhibition through its design and program.

1.4 PROJECT RATIONALE + BENEFITS

Since Surrealism, no other movement has as successfully transcended the realm of art into fields of philosophy, literature, politics, architecture, and design. There is a profoundly experimental approach inherent in Surrealist work, which makes it an excellent model for creative exploration for an interior design project. Its capacity to challenge human's perceptions may be viewed as a direction for the cultivation of new design structures- ones that explore sources of knowledge and power through relationships to culture, humanity, nature, and the subconscious. Given that environmental factors affect human health (such as access to natural light and views enhancing work performance and productivity) in an analogous sense, this space will attempt to do the same for the human mind. The rationale is that a Surrealist environment will encourage exploration of the mind so that occupants rediscover and recreate a reality born of their own imagination. Surrealism's revolutionary ability to challenge viewer's thoughts on and perceptions of alternative states of reality ought to be viewed as an effective model for creative direction. However, it is not about dictating the designer's behavior, but rather changing perception to make an immediate impact and leave a lasting impression on all users. Fashion designers may then produce original and inspiring work, changing the public's negative perception of the intention behind fashion design.

There is a need to eliminate preconceptions of superficiality that have proliferated in both the fashion industry and interior design discipline. The creative talent, skill, and hard work of both disciplines are often disregarded, due to a lack of understanding or misinterpretation of their creative process. This project seeks to expand the limits and possibilities of these design mediums in the context of a wider culture. In the hands of designers, the Surrealist cultivation of creativity becomes a means to the formation of new narrative structures that explore the sources of knowledge and power through culture, humanity, nature, and the psychic spirit. A studio and exhibit space presents a platform for discussion, critique, and dialogue concerning fashion, architecture, and art. This fosters both creative and professional growth, as well as the opportunity and support required for emerging designers to become established in a global market. Brooklyn's synergy between living and working in a creative environment will benefit from projects like this, strengthened by relocation incentives fine-tuned for startups and incentives for landlords to upgrade their buildings so that innovative companies have a place to grow and create new jobs. Unraveling the potential of the buildings that were once home to New York's industrial boom may

lead to comparable growth today. The design of a site in Bushwick, Brooklyn will meet the cultural needs of metropolitan population through the creation of an environment that also leads to community engagement. Bushwick has experienced an influx of young artists due to its close proximity to Manhattan and major universities, including: Pratt Institute, New York University, School of Visual Arts, Fashion Institute of Technology, and The New School. The district itself also has a large educational infrastructure totaling thirty-three public and private, primary and secondary schools. The Design Studio deals with the collision of class in the developing area by offering access to students from local high schools and colleges in the form of open days. In doing so, it will be programmed to have a local context, as a place where designers work collaboratively with the community to promote design education and practice.

1.5 ASSUMPTIONS + DEFINITIONS

- "Design culture" refers to the body of disciplines concerned with design and visual art. It encompasses all realms of art, fashion, design, and architecture within the contemporary context.
- "Lifestyle" refers to the human tendencies, attitudes, and styles that constitute living in modern society. Here, it is used in regards to social behavior.
- "Community engagement" occurs when the attention and participation of the appropriate audience has been secured. The proposed design project is open to engaging both local and international communities. Moreover, it creates this engagement by providing fashion design education for students from the Bushwick high schools, and by acting as an effective source of creative inspiration for both local and international artistic communities.

CHAPTER TWO - LITERATURE REVIEW

2.1 SURREALISM

2.1.1 EXPLORATION OF SURREALIST CONCEPTS

When something is called “surreal”, what exactly does it mean? Surrealist works appear as a dream, or something analogous to a dream, not the description or rendition or re-creation of a previously experienced dream, but the dream-as-it-is-being-dreamt. In the *Manifesto of Surrealism* written in 1924, French poet and former Dadaist André Breton explains how modern tendencies toward scientific reasoning inhibit one’s ability to be creative in the purest, truest way. He praised spontaneous creation as the product of an unadulterated mind, unencumbered by the desire to classify one’s art within an organized structure. Such structures, he believed, inhibit one’s ability to let go of the concrete mindset ingrained in modern consciousness and create work based solely on imagination. This relationship between imagination and reality presents an interesting case for designing an interior that strives to spark a reaction between creativity and design. In the Manifesto, Breton posed the questions like, “what are the possibilities for the continuity of dreams and their application to life’s problems?” Questions like this can lead to the discovery of a deeper and more meaningful motive behind the creative process. The objective is to always be present at the moment of creation when thought forms. Imagination then becomes the vehicle to the design of a liberated creative workspace. The goal of Surrealism is to maintain the subject’s impression of continuing something worthwhile- that something could be a new design language.

The connection between interior design and fashion extends far beyond broad themes of structure, shelter, and identity. I assert that the most meaningful connection is the fantasy narrative expressed in both realms through Surrealist approaches. Following French poet and former Dadaist André Breton’s theory, explorations of the mind, of sources of thought, and of the inexpressible are used to rediscover and recreate reality.¹⁹ In the *Manifesto of Surrealism*, written in 1924, Breton explains how modern tendencies toward scientific reasoning inhibit one’s ability to be creative in the purest, truest way. Nothing is quite as it seems because it does not belong to the external world, it belongs instead to the imagination. At present, many of the fashion and design products with which we are furnished are void of depth; their artificial content is incapable as serving as a conductor of meaning.²⁰ He praised “spontaneous creation” as the product of a true, unadulterated mind, unencumbered by the desire to classify one’s art within an organized structure.²¹ Such structures and classifications, he believes, inhibit one’s ability to let go of the concrete mindset ingrained in modern consciousness

¹⁹ Georges Hugnet and Margaret Scolari, “In Light of Surrealism” in *Bulletin of the Museum of Modern Art*, 4, no. 2/3 (1936), 19.

²⁰ Arnold, “Surrealism,” 13.

²¹ André Breton, *First Manifesto of Surrealism*, (1924).

and create work based solely on imagination.²² When design values are based on the emotive experience, it becomes possible to express more than one-dimension or meaning with a single entity. For this reason, a surreal environment or garment resonates longer than one with a diachronic narrative, evidencing the significance of the Surrealist creative process.

A Surrealist workspace and showroom typology has the potential to be the physical expression of both the spontaneous creative process and product. The Surrealist process allows for the juxtaposition of dream life and real life. The importance of dreams was emphasized, because they reinforced the idea that thought, in humankind, had a much wider scope than the dominant tradition.²³ Fields of imagination, dreams, and poetry are manifest into physical expressions of an explorative language. The objective of Surrealism is to always be present at the moment of creation when thought forms. Imagination then becomes the vehicle to the design of a liberated creative workspace. David Arnold, in *Poetry & Language Writing: Objective and Surreal*, states that the goal of Surrealism is to maintain the subject's impression of continuing something worthwhile.²⁴ Meaning that Surrealism may be used to define a terrain for research. In the *Manifeste du Surrealisme*, Breton posed the questions, "what are the possibilities for the continuity of dreams and their application to life's problems?" and "how can one conceive the future resolution of dreams and reality, apparently so utterly contradictory, in the surreal?"²⁵ The relationship between imagination and creation presents the challenge of designing an interior environment that has future implications. Surrealism has successfully transcended the realm of art into fields of philosophy, literature, politics, architecture, and design. Therefore, Surrealism's revolutionary ability to challenge viewer's thoughts on and perceptions of alternative states of reality ought to be viewed as an effective model for creative direction.

Breton's theory of Surrealism will be explored to inform the methodological approach for the project design, in an attempt to enrich my understanding and perception of the creative process. Theorist Kim Grant states that, "Surrealist art is a pure creation of the mind in concert with pure poetic feeling, and it serves the purpose of provoking pure aesthetic emotion in the viewer."²⁶ The proposed design project will therefore be a concrete demonstration of the imagination's capacity for transformation and creation, having the same conviction as modern visual art, materialized from poetic thinking and freed from dependences.²⁷ I will examine how Surrealist theory regulates creation through the subconscious self via the process of automatism and the translation of dreams to inform a studio design

²² Breton, *Manifesto*, (1924).

²³ Breton, *Manifesto*, (1924).

²⁴ Arnold, "Surrealism," 21 & 25.

²⁵ Breton, *Manifesto*, (1924).

²⁶ Kim Grant, *Surrealism and the Visual Arts: Theory and Reception* (Cambridge: Cambridge University Press, 2005), 25.

²⁷ Grant, "Surrealism and The Visual Arts," 23.

that inspires creativity and fantasy. I will also examine how Surrealist theory has been employed by other New York City based designers to inspire creativity. Key readings on Surrealism and its presence in art, architecture, and fashion will be considered in addition to readings on the relationship between fashion, interior design, and the studio typology. Surrealism was and continues to be an incredibly vast movement in art, literature, and design culture. Through my research I have attempted to narrow it down to these three defining concepts, which, I believe, apply to the purpose of this project: imagination, spontaneity, and creation.

2.1.2.1 IMAGINATION: FRAMING THE SUBCONSCIOUS

In Surrealism, there is no such thing as stylistic commitment; work is solely based on an absolute commitment to imaginative creation. However, the Surrealist method begins with the presentation of the self because Surrealism is, above all, a defense of the subconscious and its value in art.²⁸ Great potential lies in the ability of the technique to construct an imaginable future, as a Surrealist aims to reintroduce the image of self at a higher artistic level.²⁹ However, their challenge is to keep the image dialectical and not limited to the inner life. Dialectical means the art or practice of arriving at the truth by the exchange of logical argument. According to theorist David Arnold, only images that originate in real rather than ideal conditions have utopian potential.³⁰ However, the dialectic is not necessarily between dream and waking states or the conscious and unconscious but between a literal self - as a writer, speaker, artist, or designer - and a literal reader, hearer, or viewer.³¹ Surrealism is therefore dialectic between art and self. And if the ambiguity of Surrealism can be interpreted to mean a lack of coherence between two concepts, such as thought and action, then there is an implication that work of this nature can be interpreted on two levels. Both fashion and interior design may be conceptualized as two dialectics emerging from the language of Surrealism. For example, a linear background may appear abstract in mood or atmosphere, but the landscape becomes more coherent when discernable objects or figures are placed in perspective.

The Surrealist dialectic of art and self is also a reflexive one. It both produces and reacts to the actualized condition of the self's mental processes.³² In this sense, reflexivity constructs the link between Surrealism and visual art language. A central theme of Breton's Surrealist philosophy is the necessity for concrete image. In *Surrealism and the Visual arts*, theorist Kim Grant defines "concrete

²⁸ David Arnold, "Just Rehashed Surrealism? The Writing of Barrett Watten," in *Poetry and Language Writing: Objective and Surreal*. (Liverpool: Liverpool University Press, 2008), 139.

²⁹ Arnold, "Just Rehashed Surrealism," 139.

³⁰ Arnold, "Just Rehashed Surrealism," 143.

³¹ Arnold, "Just Rehashed Surrealism," 148.

³² Arnold, "Just Rehashed Surrealism," 142.

image” as one that stimulates the imagination and creates meaning for the individual by affecting the senses.³³ This suggests that if one’s senses can be altered, then so might their reality. In this sense, what Surrealism can achieve has little to do with technical innovation or efficiency and more with a new understanding of art. What mattered to the Surrealists was not the perfect, self-contained product, but the process through which it was created and the ideas it transmitted. The paintings of Salvador Dalí, René Magritte, and most recently Dominique Appia also embraced the metaphor of window, as evidenced with somewhat traditional representations of perspective. Sight and vision are key to this metaphor. They share the same position in the descent into an unknown real. An interior might also then be framed in terms of its capacity to open windows onto unbound views and access into new domains.

Relevantly, Grant was also concerned with the role of the human image in life and understanding. Placement of the mannequin at the center of an image signified a rediscovery of the statue: an unsettling double of humanity, a fiction of corporality, and a recitation of absence.³⁴ This created an objectification of self. Images of mannequins therefore became authentic reference points for the Surrealists. Giorgio de Chirico introduced similar figures into the atmosphere of his Surrealist paintings; large marionettes, whose anonymity and physical shape resembled mannequins without identity, functioned to convey a mood.³⁵ These figures further propel the Surrealist ideal that the world ought to be viewed as a stage on which an intriguing show may unravel. The activity of interpretation of the show provides the medium of the self’s engagement with the world.³⁶ Perhaps then, a Surrealist interior ought to be viewed as a “stage “ for creating, one that the spectator cannot help but watch. Exhibit mannequins may represent the beautifully balanced figures that frequent Surrealist compositions.

There is no divide between what is seen on this “stage” and what is seen reality. Dawn Ades, a Professor of the History of Art at The Royal Academy, writes in her book *Surrealist Art*, “sight is necessarily attended by the interest of the person seeing, and, what is true for the objects of vision is true for their images.”³⁷ For instance, an onlooker wants to enter the sea- whether it is real or painted. A concrete image is isolated from this incessant fluctuation only by what borders it; it is the frame that separates the two. Joseph Cornell, an artist from New York, was best known for his Surrealist box-constructions. The boxes commonly involved movement by the objects and the active participation of at least one player, they may be understood as Cornell’s response to the complex notion of the Surrealist

³³ Grant, “Surrealism and The Visual Arts,” 55.

³⁴ Biennale di Firenze. *Art/Fashion*. (New York: Distributed Art Publishers, Inc., 1997), 72.

³⁵ Cathrin Klingsöhr-Lehroy, *Surrealism*. (Los Angeles: Taschen, 2004), 40.

³⁶ Arnold, “Surrealism,” 21.

³⁷ Grant, “Surrealism and The Visual Arts,” 301.

toy or object. These “toys” are thought to be poetic distillations of memory and experiences.³⁸ Found objects were organized within boxes to frame themes conjured from his imagination. The box and its frame established a division between realms, whether it was the natural or artificial, real or imagined. The frame surrounds the window into the world of creation for Cornell. If so, the frame could also be used to enhance the pictorial character of the interior environment- to establish a bridge between imagination and creation.

Surrealists embraced the traditional metaphor of painting as window. The paintings of Salvador Dalí, René Magritte, and Giorgio de Chirico evidence this with somewhat traditional representations of perspectival space. Sight and vision dominate the window metaphor and share the same position as a voyage into an unknown realm, and the ascent or descent to another level.³⁹ An interior might also then be framed in terms of its capacity to open windows onto unbound views and access into new domains. The work of Pablo Picasso pertains to the notion of the window with stretching and limitless views: figures merge within the window to create an ambiguous relationship between the space in the room and the view outside.⁴⁰ Here, the new domain is the creative world of fashion design. The viewer is not restricted to a single vantage point but may discover infinite ways of seeing fashion through vistas. In this sense, what Surrealism can achieve has little to do with technical innovation and more with a new understanding of art. What mattered to the Surrealists was not the perfect, self-contained product, but the procedure through which it was created and the ideas it transmitted.⁴¹ The act of opening up the subconscious makes it possible for emerging designers to think differently and to avoid the repetition and often replication that so often occurs in the fashion industry.

2.1.2.2 SPONTANEITY: AUTOMATISM + COLLAGE

Automatism refers to the Surrealist practice of writing that is driven by involuntary action. It records the activity of words in the mind, and this activity extends beyond the normal creative capabilities of the artist. Thinking is fundamentally the play of language, a proposition that entails a complex philosophical reevaluation of the nature of words and their relationship with the mind.⁴² For Surrealists, the automatic process is the only source of true poetic images- ones that have manifest from uninhibited mental activity. The effects of these images only become recognized after they are created; they supplement what were previously believed to be the limits of knowledge and understanding.⁴³ According to Breton's *Manifeste du Surrealisme* from 1924, automatism was dictated by thought, in

³⁸ Dawn Ades. *Surrealist Art*. (Chicago: The Art Institute of Chicago, 1997), 28.

³⁹ Grant, “Surrealism and The Visual Arts,” 131.

⁴⁰ Grant, “Surrealism and The Visual Arts,” 132.

⁴¹ Klingsöhr-Leroy, “Surrealism”, 25.

⁴² Grant, “Surrealism and The Visual Arts,” 79.

⁴³ Grant, “Surrealism and The Visual Arts,” 80.

the absence of any control exercised by reason, aesthetics, or morals. Yet during said language experience, expressive forms indicative of insanity can be deliberately produced in controlled conditions.⁴⁴ This leads to a systematic distortion of the higher order. Central to the automatic method are also the concepts of distraction and deferred action. Distraction is achieved through speed, while deferred action occurs as each sentence plays with the preceding and following sentence.⁴⁵ The hand therefore becomes the bodily mechanism with which the artist's creativity materializes, as they become the master of their own work. This unrestricted experimentation therefore leads to true invention.

Poetic forms are said to function only as weapons against the stupendous and unprecedented transformation of the world into henceforth barren and materialistic environment.⁴⁶ These forms relate to pathological states of the mind. Hence, automatism can be understood as interventionist. The status of the writer is the rational master of his or her material, and the context of automatism is experience, moreover the experience of intervention. Unrestricted experimentation allows for true invention, which then leads to an active interpretation of the visual experience. In 'The Automatic Message' of 1933, Breton makes clear that the visual experience is oriented towards the higher or outer layers of meaning.⁴⁷ This surface of these layers represents the threshold to awakening: a place where the interior becomes accessible to the exterior. The transparency between inside and outside generates a consistently shifting spectacle. Distorted forms and figures are commonly born of this exchange, and are often combined with words in Surrealist art.

From March 14, 2012 until July 9, 2012, *Exquisite Corpuses: Drawing and Disfiguration* (Figure 2) was displayed at the Museum of Modern Art (MoMA). 'Exquisite Corpse' is a Surrealist chance-based drawing game, in which the artists distorted and juxtaposed the human body into amalgamated figures. The art of Robert Gober, Max Ernst, Hannah Hoch, Nicola Tynson and beyond exemplifies an enduring tendency to employ the human body as an instrument of organization. Organic morphology is characteristic of Surrealism and analogous to the human body and plant forms. In the same way, architectural materials sometimes convey the impression of soft flesh or simulate hard substances like bone.

⁴⁴ Arnold, "Surrealism," 26.

⁴⁵ Arnold, "Surrealism," 26.

⁴⁶ Arnold, "Surrealism," 23.

⁴⁷ Arnold, "Surrealism," 20.



Figure 2. 'Exquisite Corpses: Drawing and Disfiguration' at MoMA, June 2012.

Many of the automatic works are collaborative collages, wherein multiple artists and poets have assembled anthropomorphic forms with body images and inanimate objects during Surrealist group sessions. Here, collaboration is taken to the next level as literal mixing of minds occurs. Collage also brings together elements of an assortment of incongruous and contradictory elements into an image that stimulates different materials.⁴⁸ Furthermore, it is concerned with the poetic conflict between different levels of reality. In the collages of Max Ernst, it seemed that the more arbitrarily the elements were brought together, the more dramatic and poetic the results became.⁴⁹ Images that were cut and rearranged presented unexpected combinations against a neutral background. In Figure 3, for example, the body is reassembled, swollen, and fused with both nature and machine elements. In the collages of Jean Arp, imaginary forms are grouped as if by chance around a circle.⁵⁰ The composition develops a vocabulary for arrangement, as pieces with multiple orientations allow for multiple interpretations. Seemingly random shapes are actually tensioned within the geometry of the invisible form that frames them. As in interior design, collaging emphasizes both material transformation and spatial arrangement. It proposes an interesting model for drawing attention to interior elements that extend beyond the realm of the visual. In an analogous environment, an occupant may experience a multi-faceted event in a single movement. In Figure 4, Joan Miró's subconscious guided his pencil lines path across the paper. Here, he harnessed automatism to describe a series of organic shapes that combine to create a body- blurring the distinction between both human and animal, and the sexes.

⁴⁸ Klingsöhr-Leroy, "Surrealism", 50.

⁴⁹ Klingsöhr-Leroy, "Surrealism", 9.

⁵⁰ Ades, "Surrealist Art", 5.

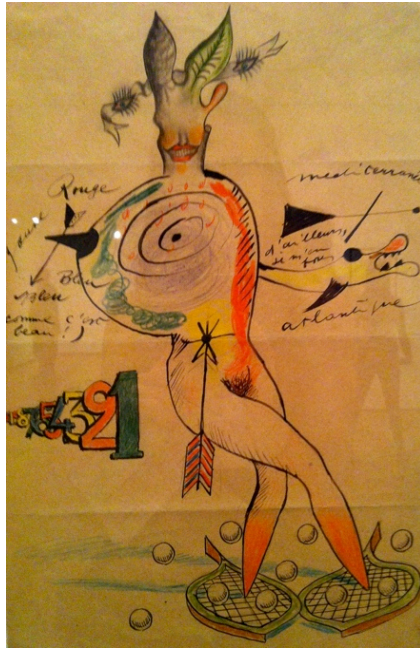


Figure 3. Figure by Pierre Naville, Benjamin Péret, Yves Tanguy, + Jacques Prévert, 1928. (MoMA)

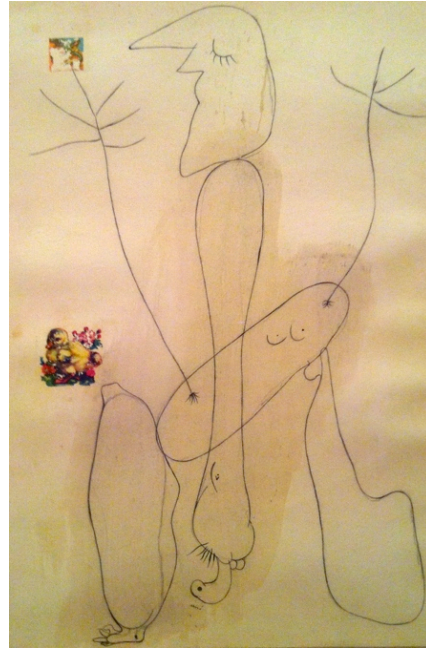


Figure 4. Drawing Collage by Joan Miró, 1936. (MoMA).

The significance of the method of automatic writing is far more symbolic than it is practical to the practice of fashion and interior design, as well as to the purpose of this project. It's symbolism lies in the need to allow creativity to be the motivating force, leading the artist toward poetic objectivity. In other words, it can act as a model for removing reason, taste, and conscious will from the creative process. It is the juxtaposition that ensues from automatism that creates liberation and poetry. Disjoint sentences are expressive representations of fragmented states of emotion or, in other words, atmospheres. The process of collage, informed through the same intuition as Automatism, presents a unique model for both fashion and interior design. It offers a new manner in which to manipulate interior forms, partitions, and connections. The composition of a collage develops a vocabulary for arrangement, which extends beyond the normal creative capabilities of a designer. The translation of artistic inspiration into the texture of interior focal points forces reality to become the product of the human imagination rather than the product of a limited system.⁵¹ This was seen in the work of Mexican painter Lilia Carrillo. She began painting her abstract canvases as interior landscapes. She worked by creating a Surrealist collage in which she intertwined elements from nature as well as newspaper clippings with drawings and brushstrokes in order to produce poetic environments.⁵² The significance of automatism to this project also lies in the need to let creativity be the motivating

⁵¹ Grant, "Surrealism and The Visual Arts," 76.

⁵² Fort, *In Wonderland*, 76-77.

force, leading the designers toward objectivity. Automatism can therefore act as a model for removing reason, style, and consciousness from the creative process to induce spontaneous creation and imagination.

2.1.2.3 CREATION: DREAM LANDSCAPE

Dreams are of paramount importance to Surrealism because they portray aspects of the mind free from rational control. In dreams, the natural creativity of the mind takes control in obtaining its desires. Because Surrealists often portray dreams, they are able to mobilize desire, and re-open communication between subject and object in ways that exceed conventional self-representations in art.⁵³ The common link between the seemingly random elements in dream paintings is an underlying atmosphere or landscape that exists outside our normal perception of reality. Artist Yayoi Kusama's 'Lingering Dream' installation as part of her "Accumulation" series shown at the Whitney Museum in New York during the summer of 2012 evidenced just this: a chaotic landscape representative of the artist's troubled inner life. Owing to dreams, the Surrealist response to the objective world veers between fascination and anxiety, both of which privilege the subject's condition.⁵⁴

In the dream paintings of Yves Tanguy, surreal figures cast deep shadows to space that is in fact non-existent, just like that in a dream (Figure 5). The floating lines in the background are transformed into flat abstract structures, where the line marking the transition from darkness to light could be the horizon, giving the impression that it is a landscape.⁵⁵ Abstract figures are then set against this seemingly weightless background. The darkness prompts a heavy atmosphere and feeling of uncertainty that Surrealist artists deliberately set out to create. Accordingly, this concept is significant to my point of view in that such an experience cause an interrogation of spatial perception, that when occupied bestows a feeling of unsettlement. An indefinable supernatural light prevailed throughout Tanguy's paintings, imbuing them with the same mystery that arose from the light-filled backgrounds of Joan Miró.⁵⁶ Salvador Dalí's landscapes also assumed a similar illustrative character with drapery solidifying into forms reminiscent of the work of architect Antonio Gaudí. His stone and iron structures that convulsed into soft organic shapes were, according to Dalí, ornamental automatism: the realization of solidified desires.⁵⁷ This same impression of landscape may be implemented through interior forms for the same purpose. For example, layered lighting effects may be implemented to convey an infinite and magical atmosphere.

⁵³ Arnold, "Surrealism," 23.

⁵⁴ Arnold, "Surrealism," 22.

⁵⁵ Klingsöhr-Leroy, "Surrealism", 94.

⁵⁶ Klingsöhr-Leroy, "Surrealism", 92.

⁵⁷ Ades, "Surrealist Art", 100.



Figure 5. "The Furniture of Time" by Yves Tanguy, 1939. (MoMA)

From 1924 onwards, Joan Miró turned to a style of painting that expressed what he coined, "sparks of the soul".⁵⁸ The common link between the seemingly random elements of his paintings was an underlying atmosphere that existed outside of normal perception of reality. His visions were of a space in which poetry and dreams collide. There, concrete forms melted into murky areas of colour over which magical signs float and mix with lines of poetry to evoke a dreamlike image.⁵⁹ Fundamentally, Miró encouraged the exploration of the divergence between rationality and dream. This divergence has potential design implications, in that it acts as a model for the reinterpretation of reality. The physicality of dreams can be used to inform the creative areas in the studio, where designers create. Physical perception of the interior might then be challenged through the distortion of form by mixing hard and soft elements within a cohesive landscape. Within this environment, they might also begin to question perception.

André Breton compared the dream paintings of Giorgio de Chirico to a poetic language linked to imagery of mannequins, houses, and architect's tools. These forms appear as interchangeable symbols, in that they do not represent something real but serve as imaginary props. The square forms and harsh shadows characteristic of de Chirico's work reflect a unique intimacy between creator

⁵⁸ Klingsöhr-Leroy, "Surrealism", 74.

⁵⁹ Klingsöhr-Leroy, "Surrealism", 74.

and viewer. Accordingly, this concept is significant to the point of view in the project in that such an experience forces the interrogation of space and that occurring within it. Breton characteristically emphasized the close and complex relationship between light and shadow; it was a new way of seeing landscapes as an alternative to generally accepted conventions.⁶⁰ De Chirico's imagery always appears as a snapshot of a brief moment: a figure suspended in a jump, the instant a horse dash away. A scan of an interior context includes similar momentary views of activity, contrast against a fluid environment. The transference of this quality into the design project would allow the public into a world where no clear design boundaries exist, where design work of completely different consistencies stands beside each other. Perhaps in doing so, they will witness the development of a new aesthetic, embracing the provocative and unfamiliar.

2.1.2 SURREALIST COMPARISON: ANTONI GAUDÍ VS. VIKTOR + ROLF

Surrealism was born in the 1920s, and with its birth came the marvelous, melancholic, paranoid, and absurd. Words like these were to stand for themselves and represent the inner landscapes of the mind. In *The Theoretical Writings of Futurism, Dada, and Surrealism*, Seamus Macdonald describes a Surrealist as someone who “abandons themselves to the currents of their own mind, riding down the rapids of their interior world and trying to force it into the outer world.”⁶¹ Spanish architect Antoni Gaudí was the apotheosis of this expression. He had an amazing capacity to imagine a building then transform it into reality.⁶² His buildings are seen as sculpture, poetically adorned with stained glass, mosaic tile, ironwork, and carved stone. With originality at the center of his values, he created an entirely new typology articulated in Surrealism. Today, language in the Surrealist sense is as present in fashion as it is in architecture. Conceptual artists Viktor Horsting and Rolf Snoeren behind the Amsterdam-based fashion house Viktor & Rolf are current activists for the subconscious.

For Viktor & Rolf, couture is an antidote to reality, an artistic medium, a commodity, and a laboratory for ideas.⁶³ Since 1993, their shows have mixed familiar elements with the surreal, presenting audiences with an unexpected and dramatic introduction to their minds. There is a profoundly experimental approach to Surrealist language. Words are treated as vehicles of thought itself, not as vehicles of communication to convey thought.⁶⁴ Surrealist language therefore connects the practices of architecture and fashion, as

⁶⁰ Klingsöhr-Leroy, “Surrealism”, 68.

⁶¹ Seumas Macdonald, “The Theoretical Writings of Futurism, Dada, and Surrealism.” (1998), 1.

⁶² Gijss van Hensbergen, *Gaudí: A Biography* (New York: HarperCollins Publishers, 2001), 25.

⁶³ Caroline Evans and Susannah Frankel, *The House of Viktor & Rolf* (London: Merrell Publishers Limited, 2008), 6.

⁶⁴ Seumas Macdonald, “The Theoretical Writings of Futurism, Dada, and Surrealism.” (1998), 3.

demonstrated in the past work of Antoni Gaudí and current work of Viktor & Rolf. Furthermore, I investigate the key words expressed by the Surrealists were: creation, displacement, and distortion, enriching our understanding and perception of their creative process.

2.1.2.1 CREATION

Creation, in Surrealist terms refers an automatic process of thought. Like dreams, these thoughts are generated from the subconscious. Consequentially, Surrealist objects are heavy with metaphor and symbolism. The Surrealist object is useless from a practical and rational point of view, created wholly for the purpose of materializing in a fetishistic way, with the maximum of tangible reality, ideas and fantasies having a delirious character.⁶⁵ Diverse manifestations include both ready-made and found materials, often yielding the impression of movement. Though apparently reasonless, these objects possess great value, for they are the material expressions of suppressed fantasy. Creativity is not a trait exclusive to the Surrealists however. There are various ways to challenge what we know and how we think. In *The Universal Traveller*, Don Koberg and Jim Bagnell outline different methods for exercising creative potential, as they believe “practiced creative behavior breeds automatic creative behavior.”⁶⁶ In neurology this is referred to as activity-dependent plasticity. While the brain can generate a creative concept, tenacious determination is required to develop that fantastical concept into reality.

Gaudí’s melancholic buildings in Barcelona are imbued with the same structural metaphor and symbolic detail. The exterior façade of the *Casa Batlló* is a spiritual depiction of a rhythmic marine swell (see Figure 6). Art Historian and author, Gijs van Hensbergen, describes the skull balconies as, “the dragon’s victims with bony columns that have been picked clean, while the fish-scale tiles and curved roofline resemble a dead dragon.”⁶⁷ Gaudí similarly made the world of the psyche visible with the *Casa Milà*. Its roofscape can be read as a three-dimensional diary of his desperate struggle in the face of tragedy and isolation; each mute figure is another paragraph in a painful confession.⁶⁸ Both buildings represent the creation of a metaphor. His aesthetic product has become a utopian symbol of the realization of freedom; in it one reads a story of what the world would be like if freedom were realized.⁶⁹

⁶⁵ Mary Ann Caws, *Salvador Dalí* (London: Reaktion Books Ltd., 2008), 62.

⁶⁶ Don Koberg and Jim Bagnell, “*The Universal Traveller*.” (2003).

⁶⁷ van Hensbergen, *Gaudí: A Biography*, 157.

⁶⁸ van Hensbergen, *Gaudí: A Biography*, 188.

⁶⁹ David Cunningham, “The Futures of Surrealism: Hegelianism, Romanticism, and the Avant-Garde” in *SubStance* 34, no. 2 (2005), 53.



Figure 6. Antoni Gaudí's *Casa Batlló*, Barcelona.

For Viktor & Rolf, creation is about complexity and feeling. They seek to avoid anything one-dimensional with the belief that a person can be romantic, aggressive, and ironic, all at the same time.⁷⁰ Accordingly, their brand is construed both as an arena for the construction of identity and of conceptual metaphor. It is idealistic, wearable art. As Surrealists, they have declared allegiance to folly, to dreams, to the absurd, to the incoherent, to the hyperbolic- in a word- to all that is contrary to the general appearance of reality.⁷¹ Unsettling images are often instilled throughout their shows to evoke the mood of a troubled dream. In their Spring 2008 show *Harlequin*, any sentiment was offset by surreal touches. Models emerged through the wide-open mouth of an enlarged black-and-white photograph wearing full-scale violins to declare that all is not as it seems.⁷² This demonstrates how Viktor & Rolf interpret creation as a

⁷⁰ "Viktor & Rolf."

⁷¹ Georges Hugnet and Margaret Scolari, "In Light of Surrealism" in *Bulletin of the Museum of Modern Art* 4, no. 2/3 (1936), 19.

⁷² Evans and Frankel, *The House of Viktor & Rolf*, 204.

weapon for fashioning an interesting world. Surrealism is to be credited with opening up new possibilities for images and perhaps more significantly for the shift away a hollow image tone with an interesting story.⁷³

2.1.2.2 DISPLACEMENT

Surrealism is an exercise in displacement. When an object or image is removed from its conventional milieu, causing disruptions in role, association, and scale to occur, it becomes surreal.⁷⁴ This shift in identity is caused by simple substitution and is in turn closely related to juxtaposition and illusion. Seeing that displacement is offered in this language sanctions the literary and Surrealist cast of Gaudí. Displacement permitted Gaudí to create monumental representations of absurdity and cosmic illusion. He conceived architecture not as an object isolated in the ground, but as sculpture capable of mystic and spiritual interaction with the beholder, through its forms and grandiose scale.⁷⁵ He also played with the tension between opposites; juxtaposing geometric forms and colour to create the illusion of buildings animated with life.

In his book, *Fashion and Surrealism*, Richard Martins states that, “displacement allows for the misalliance of familiar objects and the reevaluation of all objects, especially those obtained on the body as fashion.”⁷⁶ Yet Surrealism is driven toward unification of the subject’s psychological nature. The aspiration to unify thought and expression opens up an alternative path along which the subject’s search for personal freedom is bound.⁷⁷ Throughout their career, Viktor & Rolf have not only challenged the traditional format of the runway show but also the time and space of fashion itself. An exercise in geometry and illusion, their Spring 2010 collection *Credit Crunch Couture* was proof of the ability of the imagination to surpass matter. The Surrealist gowns imply illusion, narrative, mystery, and reflection. Juxtaposition of opposites has been a staple of Viktor & Rolf’s idiom from the beginning of their creative partnership.⁷⁸ Running through all their work is a play on contrasts: male and female, sad and happy, light and dark, nostalgic and modern, or the real and the intangible.

⁷³ David Arnold, “Surrealism: An Excommunicated Vessel,” in *Poetry and Language Writing: Objective and Surreal*. (Liverpool: Liverpool University Press, 2008), 19.

⁷⁴ Richard Martin, *Fashion and Surrealism* (New York: Rizzoli International Publications, Inc., 1987), 107.

⁷⁵ James Johnson Sweeney and Josep Luis Sert, *Antoni Gaudí* (New York: Frederick A. Praeger Inc. Publishers, 1960), 44.

⁷⁶ Richard Martin, *Fashion and Surrealism*, 108.

⁷⁷ Arnold, “Surrealism,” 21.

⁷⁸ Evans and Frankel, *The House of Viktor & Rolf*, 50.

2.1.3.3 DISTORTION

Like language in dreams, Surrealist language is often distorted. American author, art historian and literary critic Mary Anne Caws believes, “the real narrative is made up of fragments and lacunae laden with emotion and mystery.”⁷⁹ The same Surrealist phenomenon occurs in Gaudí’s architecture. Objects or images are twisted, bent, or fragmented from their natural form into misrepresentations of reality. Accordingly, distortion transmits a feeling of melancholy or suppression, as the disfigured objects and images express hidden wishful fulfillment.⁸⁰ Gaudí focused tremendously on extravagant gestures and detailed fragments to create distorted expressions. Yet the disjointedness of his images is more apparent than real: an intricate web of repetitions, echoes, and similitudes links them.⁸¹ For this reason, the broken ceramic pieces come alive together in the mosaic walls that embellish many of his buildings.

In more diffuse ways, the work of Viktor& Rolf has a distorted quality. Many of their early garments were linked to the emergence of deconstruction fashion in the late 1980s and early 1990s. Deconstruction was anti-glamour and relied on a poor aesthetic and innovative cut.⁸² They have since continued to play with scale, and have layered, altered, exaggerated and repeated traditional design elements and motifs.⁸³ While drawing on varying aesthetics of dress, their runway shows display extreme transformations infused with themes of volume and stacking in bold silhouettes. Distortion has also been further implemented into other facets of their brand. Their Milan boutique, for example, features a completely upside-down Neo-classical interior with furniture and fittings suspended in space and time.

2.1.4.4 PROCESS

Surrealism is a process of investigation. According to the Bulletin of the Museum of Modern Art entitled *In Light of Surrealism*, it was “because of its persistent exploration of the mind, of the sources of thought, of inspiration and of the inexpressible, it became a working system for acquiring knowledge; it undertook the rediscovery and the recreation of the world of reality.”⁸⁴ In a system where the imagination dictates reality, rules and rationality have no place. Design values are based on the emotive experience, and so the process

⁷⁹ Caws, *Salvador Dalí*, 45.

⁸⁰ Clara Orban, *The Culture of Fragments* (Amsterdam: Rodopi B.V., 1997), 88.

⁸¹ Ray, “Meaning and Textually: A Surrealist Example”, 312.

⁸² Evans and Frankel, *The House of Viktor & Rolf*, 10.

⁸³ Evans and Frankel, *The House of Viktor & Rolf*, 15.

⁸⁴ Georges Hugnet and Margaret Scolari, “In Light of Surrealism” in Bulletin of the Museum of Modern Art 4, no. 2/3 (1936), 19.

of thought is more important than that which is seen in the end. Visualization occurs only to articulate the dreams and mysteries uncovered by the curious artist. For this reason, a surreal image naturally resonates longer than one with a diachronic narrative.

Gaudí's body of work is an architectural autobiography. His ambitious imagination leads him to solutions that had never before been discovered. Creative improvisation made it possible for him to solve problems of relationships in space, of forms, and of intersecting curved surfaces that could never have been conceived nor designed by ordinary architectural methods.⁸⁵ He brought the element of unpredictability into cultural history. The narrative of Viktor & Rolf as represented in *The House of Viktor & Rolf* by Caroline Evans and Susannah Frankel is very much the same. Instead of two minds working together, Viktor and Rolf are viewed as a single entity whose work corresponds to a personal feeling. The designers' shows are self-portraits and always an expression of their own state of mind, whether that is one of turmoil or calm, optimism or pessimism.⁸⁶ The models carry this expression, which then melds with the models' own as they move within it and bring it to life. It then comes as no surprise that their ideal customer is an authentic woman, one who stays true to themselves and does not aim to please others. Their work is in itself a philosophical exploration of the limits and possibilities of the medium in the context of the wider culture.⁸⁷ Therefore, Viktor & Rolf must also be recognized as a crucial component of historical cultural expression.

Surrealist language has a profound impact on the practice of both architecture and fashion. Exploration of the work of architect Antoni Gaudí and fashion designers Viktor & Rolf reveals the powerful introspection of the Surrealist mind. They abandoned the austere to find their roots in the fields of imagination, dreams, and poetry. These fields manifest into physical expressions of the language, where creation, displacement, and distortion speak more immediately to humanity and less to restrictions. Surrealism is therefore where one will discover a deeper and more meaningful motive behind the creative process. Be it the built environment or the written one, experience is not charged with the eroticism or revolutionary quake that might be anticipated from a Surrealist experience.⁸⁸ Thus, the same intuitive process may be used for creating an interior for the purpose of creativity.

⁸⁵ James Johnson Sweeney and Josep Luis Sert, *Antoni Gaudí* (New York: Frederick A. Praeger Inc. Publishers, 1960), 58.

⁸⁶ Evans and Frankel, *The House of Viktor & Rolf*, 212.

⁸⁷ Evans and Frankel, *The House of Viktor & Rolf*, 6.

⁸⁸ Arnold, "Just Rehashed Surrealism," 162.

2.2 FASHION + INTERIOR DESIGN

Aspects of Surrealism, fashion, and interior design hold the same desire and destiny: to intrigue with increasingly dramatic and astounding inventions and a destiny to provoke a world of opulent and overloaded images.⁸⁹ Surrealism stands as the existing parallel between fashion and interior design. Fashion moves faster than interior design, it can be argued that dress is an artistic concern in the same way architecture is. Interior design delineates the critical space between architecture and fashion. In *Velvet Masquerade*, Art historian John Potvin states, “the material culture which emotionally, physically, and cognitively elaborates the contours of the interior and body suggest that interior design falls outside the economic cycles or at least has avoided the challenges of relentless change, locating itself somewhere between fashion (transitory and ephemeral) and architecture (enduring and static).”⁹⁰ Potvin asserts that we ought to unmask the collusion of fashion’s privative performance and interior design’s public façade.⁹¹

Both fashion and interior design began when external appearances were considered to reflect the hidden character of people and material cultures were crucial to identity formation.⁹² Fashion designer Elsa Schiaparelli justified the costume jewelry trend of the early 1920s by claiming that it was more of an art to create it than the real thing, because without intrinsic beauty it required the skill of combination.⁹³ These sometimes-outrageous details allowed women to express individuality. The material culture of fashion and interior design speaks of identity, and reveals the traces of inhabitation, of being in the world.⁹⁴ Clothing and interior mirror the mind of the occupant to permeate every aspect of the quotidian. Identity is expelled from the mind and body then reflected as the designed clothing or interior. Fashion and interior design repeatedly assist in this process; objects of everyday life help to orient the subject in its quest for meaning and pleasure regarding the self and others.⁹⁵ Accordingly, Potvin asserts, “interior design and fashion have become the sites for both identity and personification; intimacy and dissonance; the visual and the perceived; the private and the public.”⁹⁶

Cross-fertilization among the design fields has succeeded over the past decades as evidenced in the work of both types of designers. Elsa Schiaparelli’s understanding of clothes was architectural, in that the body was used as a frame just as in the structure of a building. Rather than following the curves of the flesh, she followed the length of the bone structure, keeping variations in line and

⁸⁹ Biennale di Firenze, *Art/Fashion*. (New York: Distributed Art Publishers, Inc., 1997), 71.

⁹⁰ Potvin, “Velvet Masquerade,” 3-4.

⁹¹ Potvin, “Velvet Masquerade,” 4.

⁹² Clive Edwards “Structure, Cladding and Detail: The Role of textiles in the Associations Between Identity, the Interior and Dress, 1860-1920,” in *Fashion, Interior Design and the Contours of Modern Identity*, ed. Alla Myzelev and John Potvin. (England: Ashgate Publishing Limited, 2010). 67.

⁹³ White, *Schiaparelli*, 146.

⁹⁴ Potvin, “Velvet Masquerade,” 4.

⁹⁵ Potvin, “Velvet Masquerade,” 13.

⁹⁶ Potvin, “Velvet Masquerade,” 4.

detail in close proximity.⁹⁷ With slight modification or accentuation, adding or subtracting, lifting or lowering, garments became animated yet remained harmonious when the planes of the body were followed. French interior and product designer Andrée Putman intellectually connected the world of fashion to her interior and furniture designs. Experience working at *Elle* magazine granted her knowledge of design details such as trim, embellishment, and pattern to adorn architectural structures with a façade of great luxury. In doing so, both women challenged the aesthetic of their era. Cross-discipline similarities like this are recurrently evident in their pattern, line, and linear movement. The tension between the shape of the curve and the verticality of the pattern creates dynamic linear movement. The effects of movement are directly related to the scale of the pattern. Commonly, the scale of the pattern for textiles used in apparel is smaller than that used in interior textiles.⁹⁸ In addition to the use of line, both type of designers interpret silhouette in their plans, either architectural or in garment patterns. The similarity of pattern design indicates that a similar thought process has been implemented in apparel and in the design of interior furnishings over the course of time.

Fashion and designed space are also both objects of orientation. The buildings designed Japanese Architect Arata Isozaki introduce a similar element of surprise and charm into the historical context. They are elementary forms and enveloped made complex by the intersection of pure volumes, which create a wholly unexpected landscape through the dialogue between opposites: Minimalism and Renaissance architecture, ephemerality and permanence, movement and stasis, lightness and strength.⁹⁹ The abstract quality of these volumes evokes something rare. This refined architecture is a well-matched response to the question of an ideal dialogue between art and fashion. His perspective is based on the power of the union between elementary forms that activate a mighty architectonic unity.¹⁰⁰ This architectural representation was embraced in the collaboration between artist Julian Schnabel and fashion designer Azzadine Alaïa. The visual drama of volumetric verticality influenced their paintings and clothing with an obvious upward sweep. Surrealist architect Frank Gehry has also become recognized for constructions featuring creative uses of materials in which hard surfaces appear to be windswept or undulating. The abstract theme of his work is evident in all of his buildings, as well as in his line of jewelry for Tiffany & Co., just as Surrealist paintings were concrete realizations of abstract ideas.

Undoubtedly a common language is shared between both realms of design. This working vocabulary is primarily focused on the visual elements: line, shape, form, space, colour, and texture. These words refer to the overall visible structure of a design and the parts

⁹⁷ White, *Schiaparelli*, 93.

⁹⁸ Colins, *Wear Your Chair*, 32.

⁹⁹ Biennale di Firenze. *Art/Fashion*. (New York: Distributed Art Publishers, Inc., 1997), 238-239.

¹⁰⁰ Biennale di Firenze. *Art/Fashion*. (New York: Distributed Art Publishers, Inc., 1997), 239.

it is composed of.¹⁰¹ Of the basic principles of design, Surrealism focuses' heavily on transformation, contrast, and proportion.

Transformation refers to the manipulation of elements and how they are altered or changed to create something new. It may be achieved by a gradual alteration of angles that results in a change in the perception of advancing and receding elements.¹⁰² Contrast may occur in several ways, including the juxtaposition of colours, shapes, textures, or sizes. Contrast occurs when a design consists of opposing factors, such as thick versus thin, transparent versus opaque, or soft versus hard. Proportion denotes the visual relationship of parts of the design in terms of size, and whether those size relationships fit with the overall concept of the design.¹⁰³ This principle is of utmost importance to fashion illustration, which can be studied for its use of proportion to emphasize a point. When compared to real human portions, fashion figures are drawn grossly out of proportion. The exaggerated lengths of the limbs and sharply articulated features are now a custom to the fashion design process. The harmonization of these visual elements will allude to a successful design solution for the purpose of this project. Ultimately, the use of this descriptive language overlaps the disciplines to create a shared aesthetic. Surrealism, fashion, and interior design all help see and feel the body through its infinite modes of being perceived.

2.2.1 THE CLOTHING OF ARCHITECTURE

In *White Walls, Designer Dresses: The Fashioning of Modern Architecture*, architect and theorist Mark Wigley offers a revised look at Modernism by claiming that its prolific white walls are much less neutral and much more adorned than perceived; the white wash is akin to clothing. He attests that the logic behind clothing and its relationship to colour and sexuality informs the details in modern architecture and transform its surface. However, his definitive argument is that the notions of fashion and “whiteness” were used by architects and polemicists of the modern movement to shape the new style. Along with the fruition of Modernism came a new architectural vocabulary, in which the terms were as novel as the outfits. Like the modern, athletic body of the time, the white walls became the inevitable setting for avant-garde architecture where color was concerned.¹⁰⁴ Through an architectural interrogation rooted in Deconstructivism, Wigley exposes a new understanding of the historical avant-garde.

White Walls, Designer Dresses proves to be a significant work in both architecture and fashion. Wigley critically analyzes the statements and designs of protagonists of the modern movement, such as: Hermann Muthesius, Henri van de Velde, Otto Wagner, Josef Hoffman, Walter Gropius, Adolf Loos and Le Corbusier, as well as polemicists for the new style: Nikolaus Pevsner and Sigfried Giedion.

¹⁰¹ Colins, *Wear Your Chair*, 32.

¹⁰² Colins, *Wear Your Chair*, 68.

¹⁰³ Colins, *Wear Your Chair*, 68.

¹⁰⁴ Mark Wigley, *White Walls, Designer Dresses*. (Cambridge: The MIT Press, 2001), 187.

This criticism is grounded in the logic of clothing. Wigley employs fashion and colour metaphors. He likens the rivalry between dress and modern architecture to the allegedly unpredictable changes in fashion. By acknowledging the connection between designer dress and the making of building, Wigley calls into question architecture's ability to transcend the turnover of fashionable styles. He expresses the role of fashion in modern architecture by urging design scholars and cultural historians of today to look beyond the white surface of the walls. His assertion that fashions are pushed forward by criticism legitimizes how fashion may be used as a topic for intellectual debate to manifest larger social themes. His deviance from the traditional narrative makes way for the emergence of a new discourse in and among the fields of architecture and fashion.

The Weissenhof Estate in Stuttgart, Germany demonstrates how earlier avant-garde architects, like Le Corbusier, actively debated the proper use of surface colour. Drawing on arguments formed in the mid-nineteenth century about the relationship between architecture and clothing, he shows that architecture was modernized by transforming the status of the surface. The perception of a building became about the perception of its accessories, its layer of clothing.¹⁰⁵ Yet, Wigley advises us to explore the white layer much more deeply, beneath the surface. He believes that interiors are not defined by a continuous enclosure of walls but by the folds, twists, and turns in a discontinuous ornamental surface.¹⁰⁶ Contemporary architectural discourse has sustained unrelenting attacks on fashion. Fashion has long been regarded as the greatest purveyor of ornament and the extreme case of that which architecture must guard against.¹⁰⁷ The Modernist view of fashion was the portrayer of an insidious phenomenon that inevitably returns to contaminate the pure logic of architecture unless it is warded off.¹⁰⁸ Wigley's rebuttal is an explanation of the desire for modern style in terms of clothing. Furthermore, the term "style" is explained and used to compare modern architecture to a coordinated clothing ensemble. The Modernist attack on fashion may be distinguished from the attack on clothing. To scratch the white surface means to look for ways in which the wall is constructed out of the very operations it excludes. Meaning, one must look beyond the surface to find meaning in the form itself. The integration of architectural design with clothing design was clear in the work of architect Henri van de Velde, who designed dresses for his wife to coordinate with their house. Wigley demonstrates that when the rejection of fashion by architecture is addressed, it is always in isolated moments and almost always to clarify some point about the status of function.¹⁰⁹ The line between modern architecture and fashion ought to be explicit. Here, fashion does not mean functional form; rather, it implies intellectual design.

¹⁰⁵ Wigley, *White Walls, Designer Dresses*, 10.

¹⁰⁶ Wigley, *White Walls, Designer Dresses*, 11.

¹⁰⁷ Wigley, *White Walls, Designer Dresses*, 38.

¹⁰⁸ Wigley, *White Walls, Designer Dresses*, 39.

¹⁰⁹ Wigley, *White Walls, Designer Dresses*, 83.

The modern architect is a foremost creature of design and modern architecture cannot be isolated from dress design. Not only did the majority of modern architects design dresses, Wigley indicates that their justifications for a modern architecture were based on the logic of clothing reform. Both buildings and dress are continuously improved. Fashion is the one element that binds them together in ways that the apologists for both forms of practice might find disconcerting.¹¹⁰ Yet, according to Wigley, one's relationship to fashion may have almost nothing to do with what one says about fashion. The modern architect's weakness for fashion is matched and intensified by the fashion designer's weakness for modern architecture.¹¹¹ That which grips architectural discourse is that fashion cannot be separated from resistance to it. Fashion and architecture are entwined in a complex knot that is responsible for cultural discourse and the diverse institutions within which it occurs.¹¹² The whitewall fails at concealing the decoration of the nineteenth-century, in that modern buildings are not naked; the white wall is itself a form of clothing. The building is not a skeleton but instead a surrogate body, an empty mannequin for clothes, with decorative surfaces that, like all clothes, project the image of a body type.¹¹³ The garment of the building matches that of its occupants. Therefore, the modern building is only modern because it is like a modern outfit.¹¹⁴ This supports the motivating argument of the design project: the interconnectivity between interior design and fashion.

Corbusier's L'Esprit Nouveau Pavilion in France addresses the relationship between whiteness and colour. Anything superfluous has been removed and colour has been applied in a very systematic manner: bracketed out to produce the effect of a white space, a space bound by whiteness.¹¹⁵ In the pavilion, colour is used only to emphasize the pure geometrics of both the machine and its new forms. Wigley suggests that if this work of modern architecture were said to be the child of the machine, then it ought to be coloured like one.¹¹⁶ With this he proves that the line between white and colour is infinitely convoluted. In *Machine-Age Wallpaper*, Wigley's opinions on the theory of polychrome architecture persist with further exploration of Corbusier's work. He notes that the ability of colour to either reinforce or destroy material forms through the creation of atmosphere became a major part of the modern architect's position.¹¹⁷ The exchange of white for colour is then compared to the changing of clothes. This shows how clothing logic actually informs the detailed design of the modern building, dictating a system of polychromy, understood as a multicolored outfit. The polychrome outfit exposes and

¹¹⁰ Wigley, *White Walls, Designer Dresses*, 123.

¹¹¹ Wigley, *White Walls, Designer Dresses*, 153.

¹¹² Wigley, *White Walls, Designer Dresses*, 153.

¹¹³ Wigley, *White Walls, Designer Dresses*, 187.

¹¹⁴ Wigley, *White Walls, Designer Dresses*, 156.

¹¹⁵ Wigley, *White Walls, Designer Dresses*, 199.

¹¹⁶ Wigley, *White Walls, Designer Dresses*, 200-201.

¹¹⁷ Wigley, *White Walls, Designer Dresses*, 236.

exploits the fantasies that the white wall attempts to suppress by effacing its very status as an item of dress.¹¹⁸

The suppression of colour may be analyzed in terms of the sexual logic. Both white and the polychrome are seen to open up sexuality and act as its nervous control.¹¹⁹ In turn, the architect's capacity to control the play between colors literally extracts a new space out of the sensual world, which controls sexuality. Wigley verifies that the psychosexual charge of the white wall is as ambivalent as it is suspect.¹²⁰ He asserts that white space is really a space filled with colour. The new reign of the white wall is seen to accept the presence of colored walls as long as they are monotone and not too strong.¹²¹ The only way discourse can control the dress-like condition of modern architecture is to deny that it is a dress. The new discourse ought to be driven by what the whitewall will not discuss.

Wigley's writing is relevant to the design project in that he approaches architecture and design theory with abstract thinking. Inquiry into the unique role of "whiteness" in modern architecture highlights previously unexamined assumptions on which the image of Modernism has become based. By going further into discourse about white, a whole other economy of dress can be brought back to the surface.¹²² Although Wigley brings the discussion of modern architecture to a new level of conceptual sharpness and historical self-awareness, he neglects the strong relationship between artist and architect that developed during early Modernism. By failing to address the neutrality of the whitewalls within the culture of art galleries, he failed to provide comprehensive analysis. Nonetheless, Wigley's dialogue connects directly to the confrontational attitude of this design project.

2.2.2 DESIGNER PROFILE: HUSSEIN CHALAYAN

In "No Man's Land", Caroline Evans reviews the early work of renowned British fashion designer Hussein Chalayan. Evans extracts dominant themes of travel, home, and cultural memory from his breakthrough collections so that similar typologies and unconventional forms may be applied to the interior. Yet in doing so, she fails to recognize Chalayan's more profound vision, which is "to create a life then freeze a moment in it."¹²³ Although Chalayan is one of fashion's most underrated designers, he continues to blur the boundaries between fashion and architecture with a wisdom and confidence that has been cultivated with years of experience. The link

¹¹⁸ Wigley, *White Walls, Designer Dresses*, 265.

¹¹⁹ Wigley, *White Walls, Designer Dresses*, 299.

¹²⁰ Wigley, *White Walls, Designer Dresses*, 299.

¹²¹ Wigley, *White Walls, Designer Dresses*, 313.

¹²² Wigley, *White Walls, Designer Dresses*, 25.

¹²³ Hussein Chalayan, *Chalayan: Spring 2010 Ready-to-Wear*, September 2009, <http://www.style.com/fashionshows/video/S2010RTWHCHALAYA> (January 2012).

between fashion and interior design is much more substantial than interrelated themes and literal applications. A stronger parallel can be drawn between the two disciplines by process of creation, explicitly through the creation of work and the creation of self. His desire to connect the two realms aligns with the effort of this project, and so, aspects of his design process may then be used to inform the interior design.

Each Chalayan collection is imbued with rigorous thinking and a process driven by a passion to realize fantastical ideas. Chalayan explores only what he believes in, and in turn has a strong ability to convey meaning in his work. With an extensive archive that reaches back to the early 1990's, Chalayan draws much of his inspiration from the past yet has undoubtedly evolved as a designer. In recent years, he has shifted away from literal conceptions to a more subtle sense of symbolism, which enhances his concept instead of distracting from it. Caroline Evans, a Professor of Fashion History and Theory at Central Saint Martins School of Art and Design, believes "a fashionable being is constantly in the process of re-imagining and re-creating him or her self in a rootless world."¹²⁴ Chalayan designs for a woman who believes in this same philosophy and is willing to take the same risks. And so, the narratives behind Chalayan's work are not unlike those of an inquisitive interior designer who displays an acute attention to detail.

The 'story' of fashion is just one of many contemporary narratives of the self.¹²⁵ It therefore comes as no surprise that a prevalent theme throughout Chalayan's work is a journey of self-discovery and self-fashioning. The fashionable person is "an avatar of modernity", the embodiment of change.¹²⁶ This metaphor is not only carried out in his collections based on surreal journeys around the globe, but in his personal process, which travels effortlessly between commercial and avant-garde. Designers and architects alike come to know themselves through creation. It is not only the dress but also the self that can be engineered, fine-tuned, technologically adjusted and played with.¹²⁷ These creative processes are what ultimately merge architecture to the life of the fashionable individual. Hussein Chalayan is a profound thinker who successfully integrates avant-garde elements into wearable clothes for fashionable people; people who adapt to change and are willing to self-explore. What can be learned from designers like Hussein Chalayan is the creative process, which results in the evolution of meaningful work. Further examination of his collections may eliminate preconceived notions of superficiality commonly associated with fashion.

¹²⁴ Caroline Evans, "No Man's Land," in *Toward a New Interior: An Anthology of Interior Design Theory*, ed. Lois Weinthal. 127-141 (New York: Princeton Architectural Press, 2011), 133.

¹²⁵ Evans, "No Man's Land," 139.

¹²⁶ Evans, "No Man's Land," 136.

¹²⁷ Evans, "No Man's Land," 133.

CHAPTER THREE - DESIGN DEVELOPMENT

3.1 CONNECTING THEORY TO DESIGN

SURREALISM

DRAWING

U

T

COLLAGE

M

A

T

I

S

SCULPTURE

U

B

C

O

N

FRAMES

I

O

U

S

D

R

E

PAINTING

M

LANDSCAPE



TEXTURE

LIGHT

FORM

INTERIOR

Figure 7. Visual Table of Contents.

The theoretical framework of the Visual Table of Contents shown in Figure 7 illustrates the intellectual tension between theory and design, specifically: Surrealism and interior design. The framework begins with the three prominent mediums of Surrealist art: drawing, sculpture, and painting. Following this, the Surrealist theories pertaining to automatism, the subconscious, and dreams fit within the larger scope of the art mediums. Automatism is exercised in drawing to create collage, which develops a vocabulary for arrangement. Surrealist sculpture, like the Cornell box, creates a dialect between the subconscious self and art with frames marking the border into imaginative realms. Lastly, dreams inspire the Surrealist paintings that so often resemble unusual and infinite landscapes.

These guiding Surrealist principles of collage, frames, and landscape can be deconstructed into a succinct language of interior design elements: texture, light, and form. Collage has the potential to create layered interior surface textures. Similarly, these textures may vary from rough to smooth, hard to soft, dull to shiny, etc. Framed views and vistas may create opportunity for interaction with light and shadow between interior spaces and the exterior environment via the roofscape. Experimentation with form may lead to cohesive Surrealist landscape, as in architecture, it is often form that defines and distinguishes the essential nature of the design. The linkages between these topics reinforce the relationship between Surrealism and interior design, and therefore may result in the methodical design of a Surrealist work and exhibit space wherein creative performances are activated.

3.2 METHODOLOGY

The following table outlines how the key conceptual ideas of Surrealism relate to one another and how they will be applied to the physical scenario of interior design to fulfill the functional goals of a work and exhibit space.

ART MEDIUM	SURREALIST THEORY	SURREALIST DEVICE	DESIGN ELEMENT	ANALYSIS	DESIGN DECISIONS	HYPOTHESIS
DRAWING	AUTOMATISM	COLLAGE	MATERIAL TEXTURE	Translation of automatic collage into texture forces reality to become the product of the human imagination. The composition of a collage then develops a vocabulary for arrangement. This was seen in the work of Mexican painter Lilia Carrillo. She began painting her abstract canvases as interior landscapes. She worked by creating a Surrealist collage in which she intertwined elements from nature as well as newspaper clippings with drawings and brushstrokes in order to produce poetic environments. ¹²⁸	Integrate unexpected and contrasting material combinations. Several different textures enhance the layered effect, which is further coated with the inclusion of stylized furniture and fixtures.	Texture creates a unique rhythmic representation of non-representational forms, which turns conventional values on their head. This creates a new DNA, which brings the design to a new level so that it feels familiar but not repetitive.
SCULPTURE	SUBCONSCIOUS	FRAMES	LIGHT	Like Surrealist compositions, images merge with the frames creating an ambiguous relation between the space in the room and the view outside, as well as between their own figures and surrounding space. ¹²⁹	Create a magical atmosphere through light effects. Programmed spaces become characterized by: dark and light, sound and silence, compression and expansion. Cut out of the building to create interesting views and vistas, so that every angle and nook frames something new.	By allowing the designers + spectators to experience spaces through the fragmentation of light and views, they become enclosed in a space that echoes their emotions. Therefore, instead of designing a works space, I will design a state of being- one that grasps how the creative mind works. Just as Surrealist art is a by-product of life, the interior is a by-product of the lives of the designers. And so, the previously unexplored psychological function of creativity can be represented in an interior space.
PAINTING	DREAM	LANDSCAPE	FORM	The aim is to achieve a Surrealist landscape of forms that acts as a backdrop to the work, just as in the paintings of Yves Tanguy and Salvador Dalí. An atmospheric landscape comprised of subverted colours and coherence creates a background for an amazing image of creativity.	Reinterpret Surrealist landscape paintings into architectural gestures and interior elements through the transference of similar lines + silhouettes with an emphasis on undulation rather than hard edges. The element of "supersoftness", also characteristic of Dalí, enhances the feeling of forward movement of time. Fabric-cast plaster partitions exist within a solidified architectural landscape. The incorporation of architectural gestures, such as stretching, splitting, expansion, contraction + compression may further imbue the landscape with depth.	The alienation of beautifully balanced objects against the simplicity of form shows the significance of the unconscious world of dreams and desires. The interior environment becomes a dream composition, taking on fluid forms, with Surrealism echoed in the silhouettes and design details, incorporating all of the disciplines into one clever image. One looks as though through a looking glass, into a space that extends endlessly into the distance with walls, ceilings, and floors covered with vanishing lines.

¹²⁸ Fort, *In Wonderland*, 76-77.

¹²⁹ Grant, "Surrealism and The Visual Arts," 132.

3.3 DESIGN CONCEPT

Within the proposed project lays a potent combination of art and design to inspire freedom of imagination. Surrealism is the vessel by which this explorative process occurs to create an enriched understanding of interior design as a muse. The relationship between fashion and interior design may therefore be strengthened through spatial representation to create a more evocative experience for both designers and visitors. The purpose of the project is to express, through interior design, the real functioning of thought so that emerging fashion designers may gain an expressive design language of their own. In doing so, they might distinguish themselves through their work with creativity and originality in a competitive industry. The project creates a platform for ingenuity to share and extend knowledge about the imagination fueling fashion design and offers visitors a glance into the creative process.

I first hypothesized that space could be augmented to achieve this by resembling a Surrealist composition. If texture, light, and form within the interior environment were imbued with the sensibilities of Surrealism, then the occupants would be imbued with the sensibilities of Surrealism – to create a new DNA, which brings spatial design to a new level so that it feels familiar but not repetitive. By allowing the designers and spectators to experience spaces through the fragmentation of light and views, they become enclosed in a space that echoes their emotions. Instead of designing the space through the tenants of Interior Design, I will explore how the creative mind works through the tenants of Surrealism. Just as Surrealist art is a by-product of life, the studio interior is a by-product of the lives of the awarded fashion designers. And so, the previously unexplored psychological function of creativity can be represented in an interior space. The alienation of beautifully balanced objects against the simplicity of form shows the significance of the unconscious world of dreams and desires. The interior environment becomes a dream composition, taking on fluid forms, with Surrealism echoed in the silhouettes and design details, incorporating all of the disciplines into one clever image. One looks as though through a looking glass, into a space that extends endlessly into the distance with walls, ceilings, and floors covered with vanishing lines. People, objects, and pieces of furniture are caught up, as if in a spider's web, in a structure that embodies the imagination.

3.3.1 INTITAL DESIGN INTERPRETATION

The initial perspective in Figure 8 shows unexpected mounting techniques in the retail display area, reminiscent of the geometric forms in Magritte's paintings. The idea was to use elements out of context, and cut out of the building to create interesting views and vistas from within. As in Surrealist compositions, images merge with gradations of frames forming a relationship between the space in the room and the view outside, as well as between the human body and surrounding space. In this area, volume was also used

to indicate private and public space. Because a Surrealist interior may be viewed as a “stage “ for creating with different “props” or areas of activity- the suspended staircase was designed like the floating lines in the backgrounds of Tanguy’s paintings.



Figure 8. Initial Interior Perspective: North Retail + Café.

3.4 A SURREALIST PROCESS

However, this hypothesis wasn't entirely answering my questions. It would be remiss if I myself didn't experience surrealism in my own process. I listened to a podcast by English performance poet, John Cooper Clarke, in which he nominated Salvador Dali for BBC Great Lives series. What stood out to me was the following:

“But none of them realized as Dalí did that dreams are actually not indistinct and misty and floaty. They happen in the middle of the afternoon. Crystal clear. And dreams don't have a subtext. You don't think in a dream. The most unusual stuff happened in the most unusual way. All in broad daylight with no shade.”¹³⁰

With this I started to stop trying to apply the design methods I've learned over the past three years, and instead let my own intuition take over. Doing this was very difficult at first, as knowing where to start was the hard part. Eventually I stopped trying so hard; I

¹³⁰ John Cooper Clarke. BBC Great Lives Series.

let instinct replace intention and began to draw, then eventually paint. I thought that because I enjoyed it, it might somehow enrich my understanding and perception of the creative process. In time, automatism began to inform my approach. The drawings progressed into colorful paintings, which evolved into dimensional forms (Figure 9). Eventually my perception changed and many of them began to look like architectural structures (Figure 10). It got to the point where I felt like I might endlessly produce these paintings, but then I wondered how they could translate to an interior context. My first impulse was to situate them within the structure of the existing building. In a way, it created a new design language. The alienation of balanced forms against the simplicity of the background has a significant visual impact. The interior environment becomes it's own dream composition.



Figure 9. Evolution of Form.

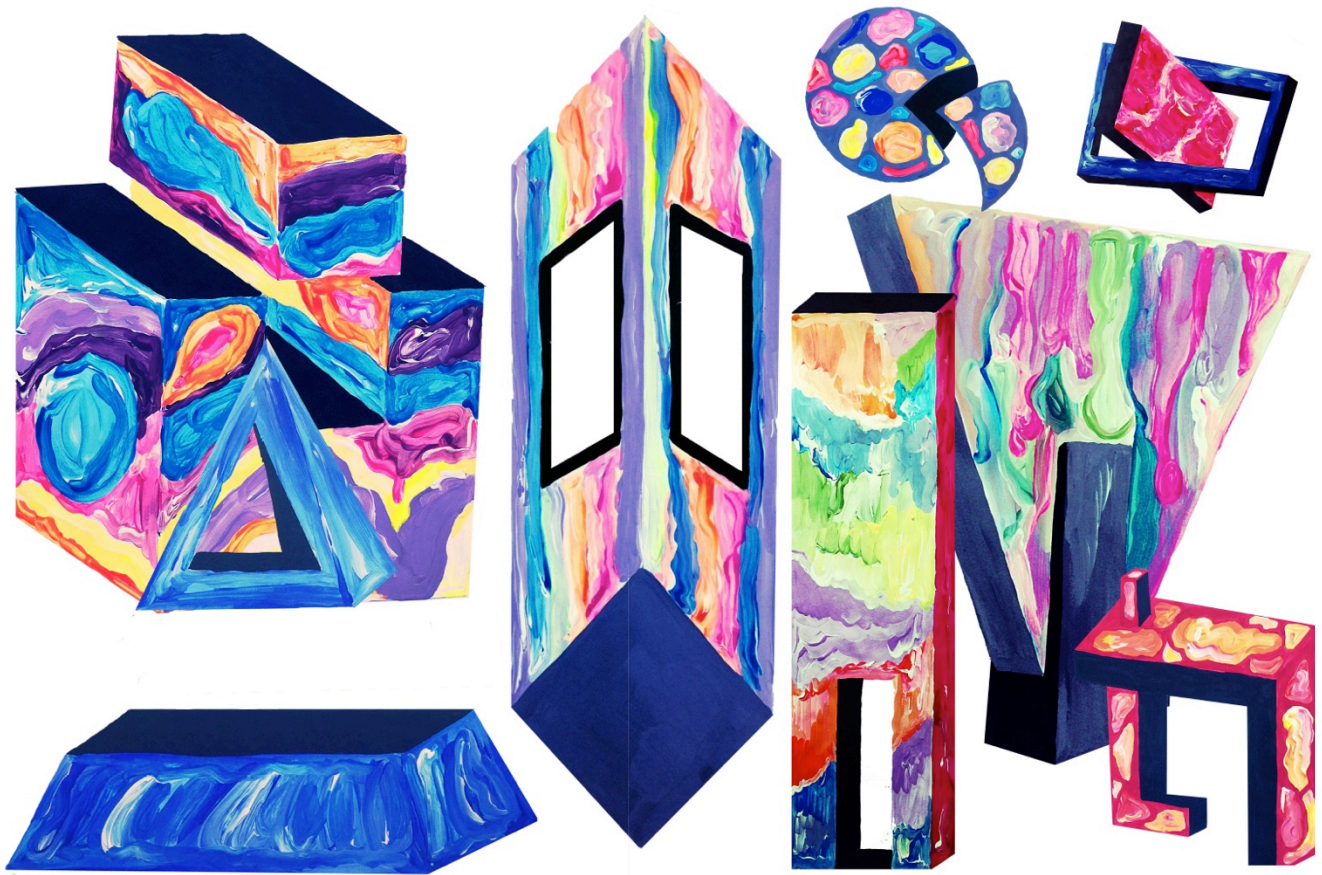


Figure 10. Process Paintings.

3.5 ANALYSIS OF PROCESS

What I gained from this exercise was creative freedom. I rediscovered what it is to play with little inhibition. Experimentation with form can lead to cohesive Surrealist environment, as, in architecture, it is often form that defines the essential nature of the design (Figure 11). And so, the same intuitive process may be used for creating an interior for the purpose of creativity, using architectural gestures and interior elements to integrate Surrealism. The goal is to challenge human perception through form and placement, as well as to invite the same unsettled feeling that lingers in Surrealist work. Consequentially, I may uncover how people actually experience a similar environment. And if the environment can open up the subconscious, then the designers might begin to think differently. In doing so, this design project might provide a more concrete demonstration of the imagination's capacity for transformation and creation by way of the built environment.

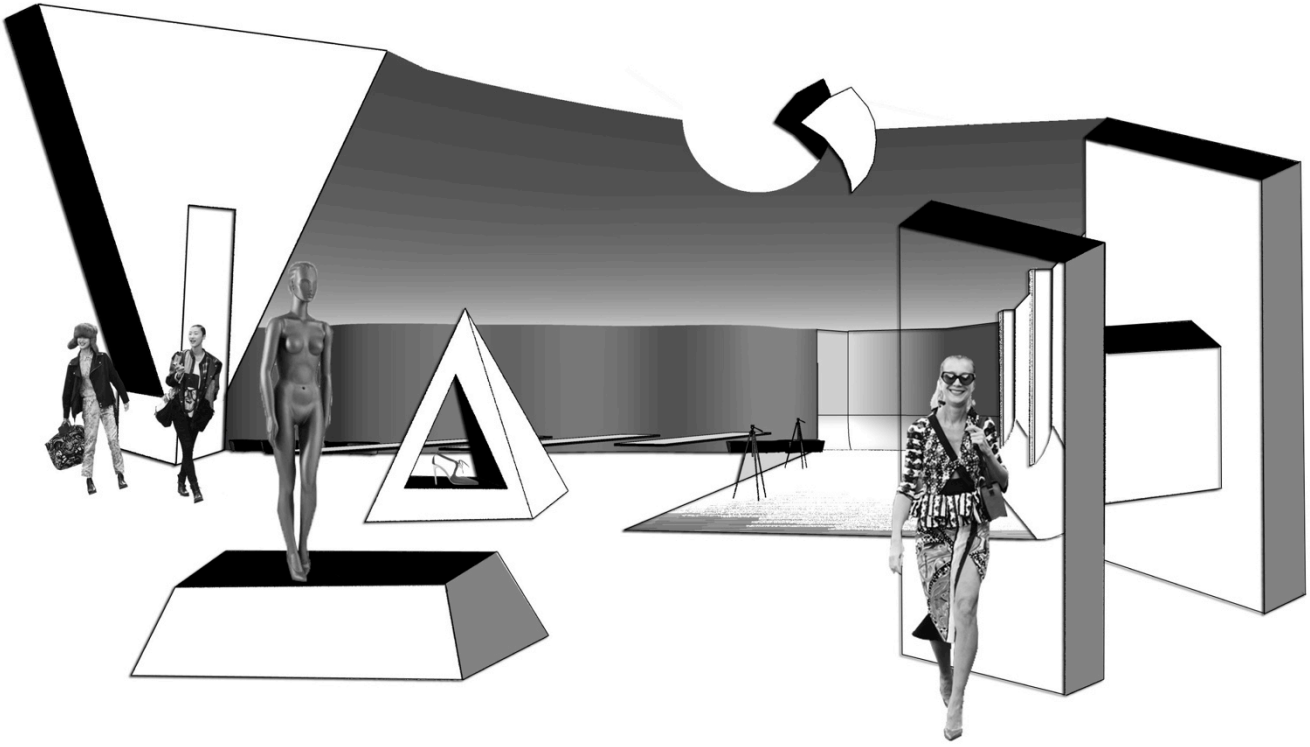


Figure 11. Design Translation: West Perspective: Expiation + Production.

CHAPTER FOUR - PRECEDENT ANALYSIS

4.1 INQUIRY THROUGH EDUCATION: PARSONS THE NEW SCHOOL FOR DESIGN, NEW YORK CITY

Parsons The New School for Design in New York City includes 27 undergraduate, associate, and graduate degree programs. The School of Fashion is one of its five schools that hosts a diverse community of students from around the globe. Since its founding in 1996, the school has been a launch pad for careers in fashion, rearing handfuls of successful fashion designers and industry leaders. Over the years, these alumni have carried on the tradition of defying conventions and anticipating trends. In support of innovation, the school offers interdisciplinary study programs in addition to more concentrated training. All programs place equal value on design, craft, and marketing with cultural and environmental engagement.¹³¹ Parsons has also continued to develop and implement new approaches to art and design education. The curriculum places a strong emphasis on collaboration. These collaborative methods of learning can be applied in a various contexts to create meaningful art and design.

During the summer of 2012, I attended the Summer Intensive Fashion Design course at Parsons to gain insight and expand my knowledge on the creative process behind fashion design. The full-time program was divided into two courses: Design Concepts, taught by Terrence O'Neill, and Fashion Drawing, instructed by Vasilija Zivanic. The first introduced various types of design processes through the experience of three projects. The first, entitled, "Paper to Fabric" introduced the technical aspects of garment making through experimentation with paper draping. We were asked to work with various textures and weights of paper to "sculpt" on a dress form (Figure 12). The second was a group project, in which we worked with a design team to develop a cohesive clothing collection. Through group planning, discussion, research, and collaborative design, we were expected to experience the design process as we would in the professional world. The final project, entitled "The Self-Excavation", required the design of an autobiographical collection to exemplify personal design beliefs. The collections were to be accompanied by a "mind map" of the thought process, client profile, mood board, colour story, and fabric swatches with treatments and trims. Much like interior design, each project was evaluated through both class and instructor critique.

¹³¹ "About Parsons", Parsons The New School for Design, accessed April 28, 2013, <http://www.newschool.edu/parsons/about/>



Figure 12. "Paper to Fabric": Paper drape exercise in the Parsons design studio.

The Fashion Drawing class developed fashion illustration skill through various exercises, to include both 2D and 3D drawing methods. Hand drawn skills were refined via live model and non-model drawing workshops to gain understanding of the fashion figure, light, shadow, perspective, line quality, and colour theory. We also learned about fabric behavior and how to render fabrications in order to support our designs (Figure 13). Non-model drawing workshops increased basic drawing skills through observation, as well as elements of layout and composition for the final presentation (Figure 14). A variety of art mediums were applied, such as ink, pencil, paint, paper, and fabric, to encourage creative exploration. Group critiques were also held regularly so that we might learn through each other's work and progress.



Figure 13. Time-based drawing exercise with a model in the Parsons classroom.



Figure 14. "The Self-Excavation": Illustrations for the final project.

What can be applied from my experience at Parsons to this design project is the strength of collaboration. Parsons, having an international reputation, pulls talented and ambitious designers together. It was both inspiring and challenging to be surrounded by high-achieving students pushing to create thoughtful designs. Even more so than architecture, the fashion design process seemed to be deeply personal. This came through during group collaboration and critique. The importance of editing was stressed as we were taught to view design as an on-going process of experimentation. Although Design Concepts focused more on the basics of merchandising collections and how to identify and create work for a targeted market or client more than it did on concept development, we were always encouraged to deliver convincing creative ideas. All considered, the mission at Parsons aligns with that of the proposed design project: design is about channeling from within oneself to create reflective work with a high level of sophistication.

4.1.2 INQUIRY THROUGH EXPERIENCE: NAVIA VISION INTERNSHIP, NEW YORK CITY

During the fall of last year I accepted an internship at Navia Vision, a New York City based fashion show design, direction, and production company. I worked in multidisciplinary teams for a number of designers, during what was called 'pre-collection' leading up to the New York Spring Summer 2013 fashion week. What became increasingly apparent from client-to-client was the need for better workspace, and a more convenient means of exhibition. In New York, space is extremely limited, and so the design studios typically encompass all areas of activity within a small space: design process, production, and administration. This effectively arranges a large amount of work and people within a limited space. However, it still appears unorganized and chaotic due to the lack of personal space, natural light, and organization. The disordered environment undoubtedly takes both a mental and physical toll on the design team, working long hours into the night. And so, this experience evidenced the correlative relationship between the built environment and creative efficiency. The following images, in Figure 15, were taken at the Karen Walker show- an established women's wear designer from New Zealand. There it was evident that creativity, the drive of passion, attention to detail, and a thoughtfully designed studio with support staff were integral to her success.



Figure 15. Backstage at the Karen Walker S/S '13 show.

4.3 INQUIRY THROUGH CASE STUDY

4.3.1 CROSS-DISCIPLINARY DESIGN: KELLY WEARSTLER

Hailed as “the presiding great dame of West Coast interior design” by *The New York Times*, Kelly Wearstler has quickly become one of the most prominent American designers of the past decade. A South Carolina native and graduate of the Massachusetts College of Art, Wearstler is not only known for her original and quirky designs but for her fervent business sensibility. Her repertoire of creative pursuits has rapidly expanded from interior design into product development, to include everything from porcelain tableware to textiles and rugs. Most recently, she added the title of fashion designer to this list and has since been featured on the fashion industry's foremost platform, *Style.com*. Above all, Wearstler has excelled at transforming herself into a branding virtuoso that is internationally recognized in a manifold of creative realms.

Wearstler's career began to flourish in 1999 after infusing the Beverly Hill's Avalon Hotel with a combination of a bold maximalist aesthetic and midcentury design principles. She since shepherded the current era in boutique hotel design where one-of-a-kind plans are lucrative.¹³² The unexpected and fearless interiors of her Avalon and Viceroy Hotels have since become her signature. Furthermore, she is revered for her unique sense of colour and strong sense of pattern, which she employs as her primary communicative force, specifically in terms of intensity. She asserts that one can in fact have many colours in a room, but to do it successfully must consider the proportion, value, and texture of those colours.¹³³ The Viceroy Hotel in Miami is a shining example of her elaborate use of colour. Jewel tones set the mood for the entire space with green and fuchsia accentuating the bold detailing (seen in Figure 16). Wearstler uses colour and texture to create both commercial and residential interiors that are strong, luxurious, and dramatic. Her work is greatly influenced by sculptures and architects like Carlos Scarpa for his use of unconventional forms and material juxtaposition, which is evident in her Hill Crest Residence project (shown in Figure 17). In 2007, Wearstler created another California landmark, her flagship boutique. The 2,400-square-foot store was built in downtown Los Angeles, located less than one mile from her headquarters.¹³⁴

¹³² “World of Kelly.” Kelly Wearstler, Inc., accessed November 21, 2012, <http://www.kellywearstler.com/world-of-kelly/world-of-kelly,default.pg.html>.

¹³³ Kelly Wearstler, *Hue* (New York: AMMO Books, LLC., 2009), 7.

¹³⁴ “Inside World-Famous Interior Designer Kelly Wearstler's Hot HQ.” Refinery 29, accessed November 25, 2012, <http://www.refinery29.com/kelly-wearstler-exclusive-interview>.



Figure 16. Viceroy Hotel, Miami.



Figure 17. Hill Crest Residence, Beverley Hills.

Over the past five years, Wearstler has steadily expanded her brand, designing everything within the realm of interiors and fashion, to create a lifestyle synonymous with her name. Her contribution to the public and to the profession of Interior Design lies in her revolution of the look, feel, and meaning of modern American design. She continuously develops new materials and design techniques with an acute attention to detail. She first looks at a space in three-dimensions: it's history, location, and architecture, and then strives to honour them while pushing boundaries. Considered a modernist, Wearstler seeks to give each space it's own voice by blending historical principles with contemporary design, by using pieces from different time periods and movements. In doing so, she has injected the white walls of modernism with a new vibrant maximalist aesthetic. She offers society a distinctive lifestyle that juxtaposes refinement with rawness and melds color, whimsy, and sophistication.¹³⁵ Through the lens of peers, clients, and the public, Wearstler is viewed as a creative innovator. Her playful, elegantly over-the-top designs for the Avalon Beverly Hills are said to have changed the look of boutique hotels around the world.¹³⁶ Her work has not only been celebrated by clients and critics, but also by industry professionals. Consequentially, she has teamed up with companies such as The Rug Company, Bergdorf Goodman's, Lee Jofa textiles, and Pickard fine china.¹³⁷ Her collections are available at luxury retailers including Bergdorf Goodman, Neiman Marcus, and Selfridges, as well as specialty stores worldwide and on her own e-commerce site, KellyWearstler.com.¹³⁸

Fashion plays an integral role in Wearstler's creative sensibilities. To her, interior design and fashion are both important forms of self-expression. Her work is, without a doubt, an excellent precedent for a thesis topic that seeks to connect the realms of architecture and fashion, like mine. I attest that the most meaningful connection is the fantasy narrative expressed in both realms through Surrealist language. The Surrealist assertion that design values are based on the emotive experience makes it possible to express more than one-dimension or meaning with a single entity. Wearstler advocates putting theory into practice: distinguishing what is avant-garde and unique is essential to her practice.¹³⁹ This is evidenced throughout her hotels, which have evolved into physical manifestations of her creative mind. These interiors are multi-dimensional collages of all forms of media and sculpture: figural, cubist, organic, and surreal in bronze, plaster and woods (see Figure 18).¹⁴⁰ They provide dynamic and magical settings where guests may escape into a world of fantasy. Fashion also acts as a more literal inspiration for her interior design work and vice versa. For example, she may use a deco

¹³⁵ "World of Kelly."

¹³⁶ "Profile in Style: Kelly Wearstler." T Magazine, April 27, 2010, accessed November 25, 2012, <http://www.nytimes.com/interactive/2010/05/02/t-magazine/02well-collage.html>.

¹³⁷ "Inside World-Famous Interior Designer Kelly Wearstler's Hot HQ."

¹³⁸ "World of Kelly."

¹³⁹ Wearstler, *Hue*, 2.

¹⁴⁰ Wearstler, *Hue*, 5.

pendant or an antique cigarette box to influence a cabinet detail or a piece of furniture.¹⁴¹ Her ready-to-wear collection, jewelry, furniture, home accessories and objects d'art were also directly based on the vibrancy of her interiors.



Figure 18. Kelly Wearstler solid bronze sculpture, 2013.

Kelly Wearstler's design work matters to me because her life mantra is to "take risks". She urges her brand devotees to go with their heart and follow their emotions, which has been a guiding value in both my academic and personal life. The Kelly Wearstler Inc. Company encompasses interiors, jewelry, and fashion, which match my personal passions for so many different creative genres.¹⁴² Her self-motivated branding achievements mirror my goals for a future in interior design and product development that is highly related to fashion. She is a multifaceted businesswoman with an unconventional take on modern interior design. I admire her progressive-thinking and uninhibited experimentations with design. Kelly Wearstler is a brilliant example of what can be accomplished by someone who moves against the grain.

¹⁴¹ Wearstler, *Hue*, 6.

¹⁴² "Inside World-Famous Interior Designer Kelly Wearstler's Hot HQ."

4.3.2 FASHION DESIGN STUDIO: MARCHESA, NEW YORK

Adolfo Fernandez is an emerging Chilean fashion designer and furrier. What can be extrapolated from my discussion with him during the fall of 2012 is an insider's perspective on the fashion design process. Evidently, an extensive design education shifted his view away from the fantasy that initially drew him to the industry and toward one that is more client-driven. However, after working at the acclaimed couture house Marchesa during the summer of 2012 in New York City, his attitude began to shift back to the spirit of creativity he once felt before progressing through the system. Working collaboratively at Marchesa, on elaborate gowns of fashion fantasy, re-inspired him to be imaginative with his own design. That said, he also learned of the hard work and dedication required to be successful in an extremely competitive industry. Today, he believes art represents complete self-expression, or at least should, and that fashion design is a solution, which combines creative expression with devotion to the customer. This balance is not only integral to the psychological well being of the designer, but also to the creation of a product that delights the client. `

What can also be taken from observation of the Marchesa office is an apparent need for a more spacious environment. The office has been segmented into the four areas of activity: design process, design studio (sub-divided by collection), production, and administration. This arrangement effectively organizes a large amount of work and people within a limited space. However, it still appears unorganized and chaotic due to the lack of personal space and natural light. Multiple interns share the same desk and there does not appear to be an archival system that arranges process and production work. The disordered environment undoubtedly takes both a mental and physical toll on the design team, which works long hours into the night. This precedent therefore serves as a programmatic guide for the design project, whilst drawing attention to the human factors behind collaborative fashion design. The following discussion with Adolfo Fernandez also exemplifies the intensely creative nature behind fashion design.

When did you first know you wanted to be a fashion designer?

Since childhood, for as long as I can recall, I loved dresses and furs. At school I could never concentrate on class and would spend most of my day fantasizing about fashion and drawing in my notebooks (instead of class notes, they were filled with sketches). I had awful grades in most subjects except art, then later English and French.

Explain your design education and how it changed your perspective on fashion design.

I studied fashion design for four years in the Chilean institute, INACAP. I then did a student design seminar at Saga Furs in

Denmark, and later another fur knowledge course in Madrid sponsored by their Chamber of Commerce. Lastly, I did the Summer Intensive Fashion Design course at Parsons School of Design in New York. Education has formed my way of seeing design; I studied in places that were very focused in the commercial aspect of design, and the needs of the client. As a result, I think about the needs of the person I am designing for, whereas before school, I viewed fashion as a way of escapism or fantasy. In the end, I have come to realize that fashion can be both a form of business and a platform for creativity.

What steps are you taking to establish yourself as a fashion designer?

I have been trying to learn as much as I can to improve my design skills. I did the course at Parsons as an attempt to learn more from an internationally recognized fashion school, and the internship at Marchesa to learn more from an internationally recognized fashion house. However, I am struggling to find my path. After spending two months in New York, I gained a greater perspective: I realized what I want and what I would like to achieve in my life and career. I would love to find a place at other fashion houses to see different design processes, whilst working on my own designs and fur business to generate more income.

What inspires you to create?

What draws me to a particular form, colour, material, etc. is intuition. I believe that taste is innate; it happens naturally and cannot be forced. For instance, I am inspired when surrounded by beautiful materials that can be manipulated in interesting ways, or when I begin to think about a specific art piece or topic. I am also attracted to different periods of fashion history and to the work of great fashion designers. However, fashion personalities and artists influence my most personal work when given the opportunity to be completely expressive. This is usually not the case when designing for a client who wants something very basic. Often, inspiration also occurs when listening to music or walking because I must, most importantly, feel calm. Pressure blocks creativity. My greatest ideas come just before I fall asleep, or even when dreaming. In that state of mind I am most relaxed.

What is your design process?

My design process involves transforming an idea into a reality. Whether it is a dress or piece of fur, I begin with an idea, sort it out, make it, try it with the client, fix what needs to be changed, and then perfect it. It all depends on what is being made, but this process usually requires a few weeks of work, sometimes even a few months for bridal and couture projects. Often there are deadlines so you have no choice but to make it happen sooner. This is why working collaboratively is key. When there is excessive suffering during

the process, when everything is over thought, when the client doesn't have a particular idea or doesn't know what they want, the design suffers. I am most happy when the process is finished and both the client and myself are pleased with the result. My work is for people so when I hear good feedback, it is incredibly rewarding. I equally loathe when a project is unsuccessful, meaning it must be changed, reworked, or terminated because the client is not happy. However, I always try to improve and learn from my mistakes.

Describe the Marchesa office in New York City.

Marchesa is a couture house, recognized around the globe for creating immaculate fantasy gowns and dressing celebrities. It is also a collaborative fashion house, headed by founders Georgina Chapman and Karen Craig. The design team encompasses a small group of young, hard working, talented people from around the world. The team works together to develop ideas and concepts that are presented to both Georgina Chapman and Karen Craig production. Chapman and Craig supervise the entire production of each piece, to ensure improvements when needed. The fashion design process requires a large workspace with desks, organized drawing and sewing materials, mood boards, dress forms for fabric draping, as well as mirrors in an area for fittings. Since Marchesa is a couture house, the design studio comprises a haute couture section with a secondary line called Notte, followed by bridal and embroidery areas. The production area includes facilities for pattern making and sewing that require space for sewing machines, irons, cut tables, and dress forms (Figures 19 + 20). There they make samples of the garments that will be produced in Asia. Embroidered fabrics are also drawn in studio and outsourced in India (Figure 21). There is also an office area with space for accounting, sales, and public relations, and executive meetings. An ideal design environment should be as neat and organized as possible, with all the necessary materials, supplies, and tools at hand. Good lightning, a comfortable temperature, and sufficient space are key. I also prefer to listen to music. I am not as familiar with other fashion studios in New York, but I would argue that the Marchesa office is rather small. It is constantly packed with people working closely on creating samples for the haute couture, Notte, and bridal collections (Figure 22). The design team works intensely together, yet each person has specific tasks to accomplish, for which the Head of the Studio and the Head of the Atelier supervise.

What have you learned from your experience at Marchesa?

Fashion design is hard work; the process is very intense and requires a lot of skill and patience. Fashion becomes your life, so must stay captivated by it. Although the industry is becoming more technologically and economically driven I don't think the wonder has gone out of fashion. Especially at couture houses, like Marchesa, imagination is what propels the brand marketing strategy forward. As a

fashion designer, you need to create a dream that people desire; to both inspire their fantasies and sell mass-produced products like cosmetics, perfumes, and handbags.



Figure 19. Seamstresses working in the Marchesa production area.



Figure 20. Bust forms for the Marchesa bridal collection.



Figure 21. Designer creating Marchesa embroideries.



Figure 22. Interns working together on Marchesa pattern designs.

4.3.3 FASHION EXHIBITION: SCHIAPARELLI AND PRADA: IMPOSSIBLE CONVERSATIONS, NEW YORK

Project - *Schiaparelli and Prada: Impossible Conversations*.

Client Name - The Costume Institute at the Metropolitan Museum of Art (Met), New York.

Design Team - Harold Koda, Curator in Charge, and Andrew Bolton, Curator, both of the Met's Costume Institute organized the exhibit. Director Baz Luhrmann was the exhibition's Creative Consultant, and film maker. Luhrmann's longtime collaborator, Catherine Martin did the production design for the films. Nathan Crowley, who also served as a production designer, realized the exhibition design. The mannequin head treatments and masks throughout the exhibit were designed by Guido Palau.

Square Footage - The Met galleries account for approximately 5,000 SF of the total 2,000,000 SF of museum space.

Project Objectives

Surrealist art has played an integral role in the lives and designs of two revolutionary Italian designers from different eras: Elsa Schiaparelli and Miuccia Prada. Schiaparelli's collaborations with Surrealists Salvador Dalí and Jean Cocteau, and Prada's support of contemporary artists brought fashion and art into close proximity in a unified and culturally redefining relationship.¹⁴³ It therefore came as no surprise that the creations of these two female designers would be featured together at the Metropolitan Museum of Art annual exhibit in New York City. From May 10 through August 19, 2012, the exhibit entitled *Schiaparelli and Prada: Impossible Conversations* explored similarities between Schiaparelli and Prada, two women who explore similar themes in their work through very different approaches. In the galleries, iconic ensembles by Schiaparelli and Prada are presented alongside short videos of simulated conversations between them. Baz Luhrmann gives the viewer the impression they are witnessing eight short-story videos a private meeting between the two minds. The curators were interested in investigating the correlations drawn between a contemporary designer and fashion pioneer. Ultimately, the exhibit served to reinforce the notion that by investigating interesting design, in the context of historical work, the past can be vivified by it's relationship to the present and the present can be enriched because of it.

Program

The exhibition was located in the special exhibition galleries on the first-floor of the Met. It presented approximately 100 designs and 40 accessories by Schiaparelli from the late 1920s to the early 1950s, and by Prada from the late 1980s to present, taken

¹⁴³ Andrew Bolton and Harold Koda, *Impossible Conversations*. (New Haven: Yale University Press, 2012),

from The Costume Institute's collection and the Prada Archive, as well as other institutions and private collections.¹⁴⁴ Miguel Covarrubias's "Impossible Interviews" for *Vanity Fair* magazine in the 1930s provided conceptual inspiration for the exhibit. In eight short-story videos, Prada talked with Schiaparelli, played by actress Judy Davis, seated at a dining table. This "impossible" dialogue was created using paraphrased excerpts from Schiaparelli's autobiography, *Shocking Life*, and Prada's filmed comments.¹⁴⁵ These videos spanned the entrance gallery, as well as the following seven themed galleries within the exhibition: "Waist Up/Waist Down", "Ugly Chic", "Hard Chic", "Naïf Chic", "Classical Body", "Exotic Body", and "Surreal Body."

"Waist Up/Waist Down" displayed Schiaparelli's decorative detailing as a response to restaurant dressing early café society in conjunction with Prada's designs that were focused below the waist to comment on modern femininity. In the same area, a smaller accessories subsection entitled, "Neck Up/Knees Down" showcased Schiaparelli's most famous hats and Prada's footwear.¹⁴⁶ Each garment "half" was displayed alternating arrangement within a crimson red alcove. The "Ugly Chic" gallery revealed through textiles, prints, and colour how both women undermined classic ideals of beauty by defying conceptions of good and bad taste. Eccentricity was prevalent in the work of both women; plastic buds were adhered to Schiaparelli's evening jackets, and ironic James Dean illustrations had been painted on skirts from Prada's spring/summer 2008 collection. "Hard Chic" explored the minimal aesthetic that so often appeared in the repertoire of both designers. It is apparent that menswear and uniforms have influenced fashion over the years; however, here it was so cleverly incorporated in such a way that it both rejected and enhanced the female form. The "Naïf Chic" exhibit concentrated on Schiaparelli and Prada's embrace of a girlish sensibility in many of their garments. The innocence of children's clothing was unexpectedly transposed onto what was expected to be mature clothing. For example, they both showed connections to animals; Schiaparelli with her raccoon "Tear Dress", and Prada with her elephant and monkey-print separates. In doing so, they raised questions about age-appropriate dressing. "Classical Body" explored connections to the distant past through reflection on late-18th and early-19th century dressing. It was also not uncommon for these women to so brilliantly reference themselves. Aptly, today, other designers in the fashion industry most commonly reference Prada. "Exotic Body" touched on the influence of Europe on the designers' work. Simplicity had evidently been explored through European silhouettes, as lamé saris and sarongs were commonalities. Appropriately, these garments were displayed on a simple white platform. Downcast lighting created dramatic shadows in and among the forms.

¹⁴⁴ Schiaparelli and Prada: Impossible Conversations", The Metropolitan Museum of Art, accessed April 1, 2013, <http://www.metmuseum.org/exhibitions/listings/2012/impossible-conversations>.

¹⁴⁵ "Schiaparelli and Prada: Impossible Conversations."

¹⁴⁶ "Schiaparelli and Prada: Impossible Conversations."

The final gallery, "Surreal Body" illustrated how both women affect contemporary images of the female body through Surrealistic practices such as displacement, playing with scale, and blurring the boundaries between reality and illusion as well as the natural and the artificial.¹⁴⁷ As an adolescent, Italian Futurists, French Cubists, and New York Dada first influenced Schiaparelli. Eventually in Paris, she joined forces with the Surrealists to bring the spirit and principles of architecture, sculpture, and painting into fashion, helping to diminish the divide between disciplines and forecasting the eclectic approach to designing that is prevalent today.¹⁴⁸ From then on, Schiaparelli was closely associated with the Surrealist movement and created such iconic objects as the "Tear" dress, the "Shoe" hat, and the "Bug" necklace. She worked in collaboration with Jean Cocteau and Salvador Dalí to bring *humour noir* to the runway: a cutlet-shaped hat, a dress with desk drawers, and a shoe-shaped hat evidence this. In 1937 she and Dalí created what came to be known as the "Ripped Dress." It was an illustration of a nightmare shared by all: that of finding oneself in the street with clothing in disorder or even nude.¹⁴⁹ The following year, Schiaparelli printed Dalí-like tears on a hooded evening dress made of silk crêpe. This would be a predecessor of the punk movement that came decades later. Surrealism also made an appearance in her accessories. A pair of gloves resembled fox heads, and another showed the fingernails, veins, and lines of the hand.¹⁵⁰ Yet, of all the inventive and bold accessories created by Schiaparelli, it was her hats that made the biggest impact. She adapted real-life objects, like windmills, igloos, airplane propellers and birdcages were adapted into quirky headgear, garnering attention worldwide. Prada has practiced a very similar style of fashion that is reflective of the eclectic nature of Postmodernism. Surrealism is seen in her mixing of materials and quirky accessories, like the ensemble embroidered with glass for fall/winter 2000 or the flaming heels she created for her spring/summer 2012 collection.

Analysis

Fashion and art shared a serious moment inside the Met last summer, and so this precedent undoubtedly presents theoretical issues aligned with those that are key to this project. The exhibit lent powerful weight to the symbiosis between fashion and surrealism, past and present, to signal the endurance of Surrealist thinking. Seemingly dissimilar garments and objects were intelligently aligned to show differing affinities between their process and the art movement. It appeared as though Schiaparelli was more concerned with the pictorial elements of Surrealism than its expression of the subconscious. An early example of this expression was the Schiaparelli skeleton sweater; patterned with white-lines that replicated the bone-structure of a thorax so that the wearer appeared to be seen

¹⁴⁷ "Schiaparelli and Prada: Impossible Conversations", The Metropolitan Museum of Art, accessed April 16, 2012, <http://www.metmuseum.org/exhibitions/listings/2012/impossible-conversations>.

¹⁴⁸ White, *Schiaparelli*, 18.

¹⁴⁹ Biennale di Firenze. *Art/Fashion*. (New York: Distributed Art Publishers, Inc., 1997), 77.

¹⁵⁰ White, *Schiaparelli*, 140.

through an x-ray machine.¹⁵¹ Creative collaboration proved to enrich the work of the fashion designer. Prada, on the other hand, unintentionally referenced the movement, trying to bring meaning and substance to fashion in each collection.

However, this precedent can most meaningfully be analyzed from the point of view of its design elements. The exhibit effectively evidenced a unity of style in both clothing and object through the use of interior space. Dividing the special exhibition gallery into a series of seven sub-galleries was very effective in communicating the historical impact of two designers separated by time. Although Prada never looked to Schiaparelli for inspiration, grouping like-objects made it clear that they had a shared design philosophy. The short-story videos were also an integral design element in this project. Luhrmann provided the thread that brought the designers together and connected the objects within the galleries.

Relevance

The precedent strongly supports this project through its effort to bring artistic recognition to the practice of fashion design. The fearless creativity of the designers was inspiration for the exhibit design, which expanded on notions of refinement with provocation. The successful design elements in *Schiaparelli and Prada: Impossible Conversations* exhibit may well be used to inform the design guidelines for the exhibition portion of this project, as well as other parts of the design.

- Space

The connection of elements in space is essential to an exhibit typology. Incorporating a subordinate element, similar to that of the videos, weaves dominant display elements together. Correlations may also be drawn through the placement of objects. A linear spatial arrangement, like that in the MET exhibit clearly communicates a relationship of parts, as objects and assemblages increase or decrease in proportion to one another.

- Light

Massive projected backdrops, glossy plexi-glass information panels, translucent display cases and high definition photo and video displays, combine with almost complete darkness to create drama and highlight the exhibit features theatrically.

¹⁵¹ White, *Schiaparelli*, 61-62.

- Details

Details expand to create a cohesive and captivating overall effect. Mannequins completely dressed from head to foot, with hat, gloves, scarf, jewelry and shoes, carrying a handbag or umbrella, are an example of this. The addition of striking head treatments to mannequins also compliments the garments without being distracting. Provocative details may also appear in images scattered throughout the exhibit, with subtle touches such as opening and closing eyes.

CHAPTER FIVE - PROGRAM

5.1 INTRODUCTION

The project constitutes a major renovation to an existing industrial warehouse that is currently not in use, into a fashion design studio and exhibit space. The building is located at 71 White Street at the North East corner of McKibbin Street in the former industrial area of East Brooklyn, known as today Bushwick. The building area covers 24,710 square feet of its 25,000 square foot lot, 3,500 SF of which is built-out office space and the remaining is vacant space apart. The structural grid indicates columns from post and beam construction. Because of its corner location, the site has three frontages; one of which is a loading dock. A ceiling height of nearly 14' creates opportunity for multi-level relationships and volumetric investigations. In alliance with the CFDA/ Vogue Fashion Fund, the project will support, encourage, and enable selected designers to follow his/her design plans. A surrealist studio experience will nurture self-governing design and supplement the business mentoring provided from an established team of industry professionals, in areas such as business planning, marketing, sourcing, production, exporting, etc. The provision of comprehensive fashion studio amenities as well as favorable interior conditions will adhere to the needs of the user, promoting both creativity and productivity.

- Organizational Goals of the Council of Fashion Designers of America:

“With the goal of advancing the artistic and professional standards within the Fashion industry, the Council of Fashion Designers of America strives to cultivate the next generation of great American fashion designers.”¹⁵² The owner seeks to promote and improve public understanding and appreciation of the Fashion arts through leadership in the quality and taste of the project’s users.¹⁵³ The architectural project will therefore be an active institution in the advancement of the position of fashion design as a recognized branch of art and culture in North America.

- Image Goals of the Practicum Project:

The aesthetic and psychological impact of the design will be informed by Surrealism. Consequentially it will have a distinct aesthetic presence in the area. It will not however be entirely distinct from its surroundings, in that it will be welcoming to the public like many of the neighboring independent art and design studios.

¹⁵² “Mission Statement,” Council of Fashion Designers of America, accessed March 12, 2013, <http://cfda.com/about/mission-statement>.

¹⁵³ “Mission Statement.”

- Functional Goals of the Practicum Project:

A portion building will function as a studio workspace, efficient in the production of fashion garments and products. This space will primarily accommodate the work of three designers, however the building will also function as an exhibit space, to present the both the process and finished design work. Here, there will be ample space for guests- including peers, industry professionals, and the youth community, to create partnerships that lead to educational and collaborative design opportunities.

5.2 CONTEXTUAL ISSUES

Although Surrealism's past is rooted in Europe, several exiled surrealists left to form a community in New York during the war, ultimately serving as catalysts for younger generations of American artists.¹⁵⁴ New York City has since remained central to the Surrealist narrative, having been first embedded into the pre-World War II art in the 1930s and 1940s. In 1936, MoMA unveiled *Fantastic Art, Dada, and Surrealism*, followed by *New Acquisitions: Fantastic Art, Dad and Surrealism* in 1941. With the addition of retrospective exhibitions by Joan Miro and Salvador Dali, MoMA now boasts a permanent Surrealism collection. These and other exhibitions have kept attention on Surrealism in New York. Its influence has continued to spread to younger artists and designers, many of who are looking for new ways to explore and express creativity.

Designers and artists like these have long flocked to New York City hoping to build a creative empire in a metropolis defined by a history of immigration. Now home to nearly two million people, Manhattan has squeezed the artistic community, once nestled in it's Lower East Side, over to Brooklyn, which is also rapidly inflating. And so, the issue of gentrification has become a pressing socioeconomic concern for new developers in Brooklyn. The renewal and rebuilding of Bushwick means an influx of more affluent residents into the historically and ethnical diverse population. Plans for a mall are in development for an 80,000 SF warehouse on Bogart Street, just blocks away from the proposed site. This creates the risk of displacing lower-income residents that currently comprise the majority of the area's population. The Bushwick Community Population Map in Figure 23 shows the current demographics in the area that surrounds the site; evidently the area boasts a very young population.

¹⁵⁴ Fort, *In Wonderland*, 12.

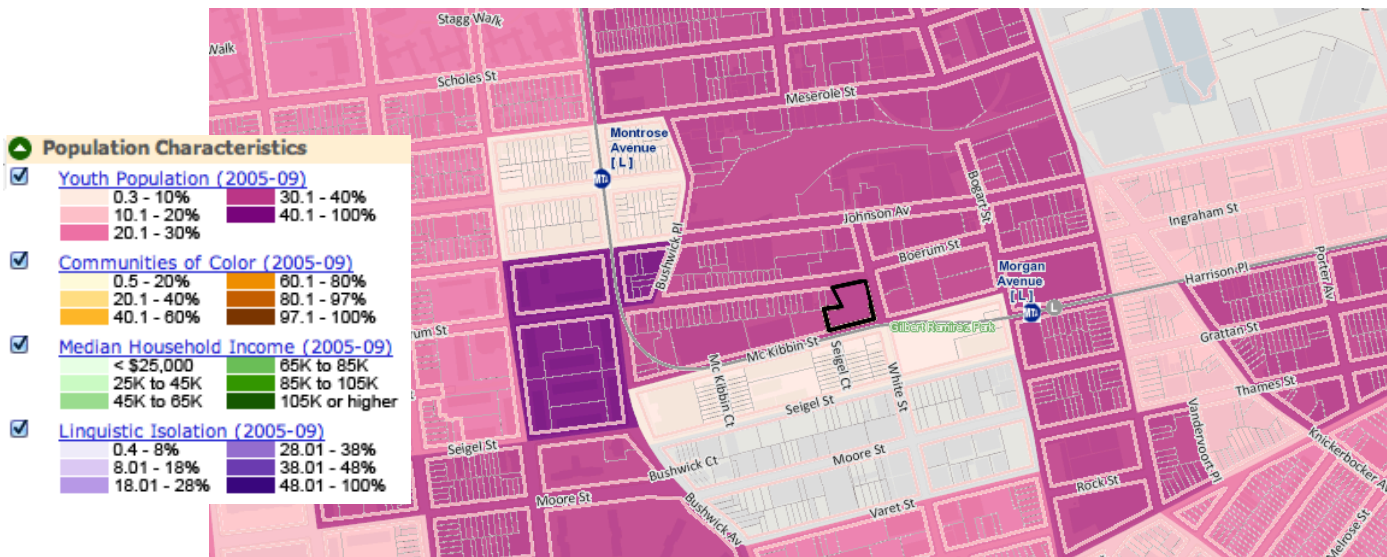


Figure 23. Bushwick Community Population Map.

The long history of gentrification in New York City has displaced and continues to displace immigrant and poor residents. The selection of this site therefore has class connotations, which have been considered in the programming, to ensure ethical, and inclusive community involvement.

5.3 SITE ANALYSIS: BUSHWICK, BROOKLYN

In July of 1977, New York City experienced a massive electricity blackout lasting 25 hours and resulting in the largest mass arrest in city history due to looting, rioting, and vandalism. At this time Bushwick had been a stable neighborhood for decades, but its infrastructure was deteriorating. Landlords began burning their own buildings to collect insurance money. The wave of arsons, multiplied after the blackout. This resulted in the biggest fire that has ever been fought by the FDNY, known as the “All Hands Fire” in Bushwick. Twenty-three buildings were destroyed across seven blocks at the central intersection, displacing many residents and transforming the city landscape. Although an effort was made to rebuild the community in the 20 years that followed, Bushwick was permanently blighted.

In recent years, new colonies of New York artists have begun to settle in Bushwick, Brooklyn. 20-somethings in search of cheap rent and vast workspaces have flocked to the area bound by the now-prominent Williamsburg to the west, Bedford-Stuyvesant and Brownsville to the sound, and Queens to the north (Figure 24). It is comprised mostly of industrial buildings, ideal for accommodating large installations and multitudes of people, selling for less than half of what the retail space does in Williamsburg. A site in Bushwick, Brooklyn will meet the cultural needs of metropolitan population by creating an environment that acts as an effective source of creative

corroboration, inspiration, and exhibition for all users in a young artists community. In a landscape saturated in graffiti (see Figure 25), open-studios are now abundant. They set the stage for art openings, design workshops, musical performances, farmers markets, and pop-up sculpture parks. Other miscellaneous warehouses, many of which have already been converted into apartments, hostels, fitness facilities, specialty grocery stores, and restaurants surround the site. These neighbors provide amenities for users and visitors, as well as convenient subway access via the Morgan Avenue (see Figure 26) and Lorimer Street metro stations. Well-maintained roads and sidewalks allow ample pedestrian and vehicular access in and among the area.



Figure 24. West View of the Brooklyn Bridge, New York.



Figure 25. Grattan Street in Bushwick, Brooklyn.



Figure 26. Morgan Avenue L-Train Metro Station, Bushwick.

A mix of building types defines the Bushwick area, however industrial/manufacturing buildings overwhelmed the majority of the land area, especially in the north. Residential and mixed-use buildings are also common in this area, as seen in Figure 27. More than half of these buildings were built between 1880-1915. In turn, they are of relatively low-scale and strong late-nineteenth century architectural characteristics. With a growing population at over 150,000 residents, the abundance of vacant lots is rapidly being procured for new developments.

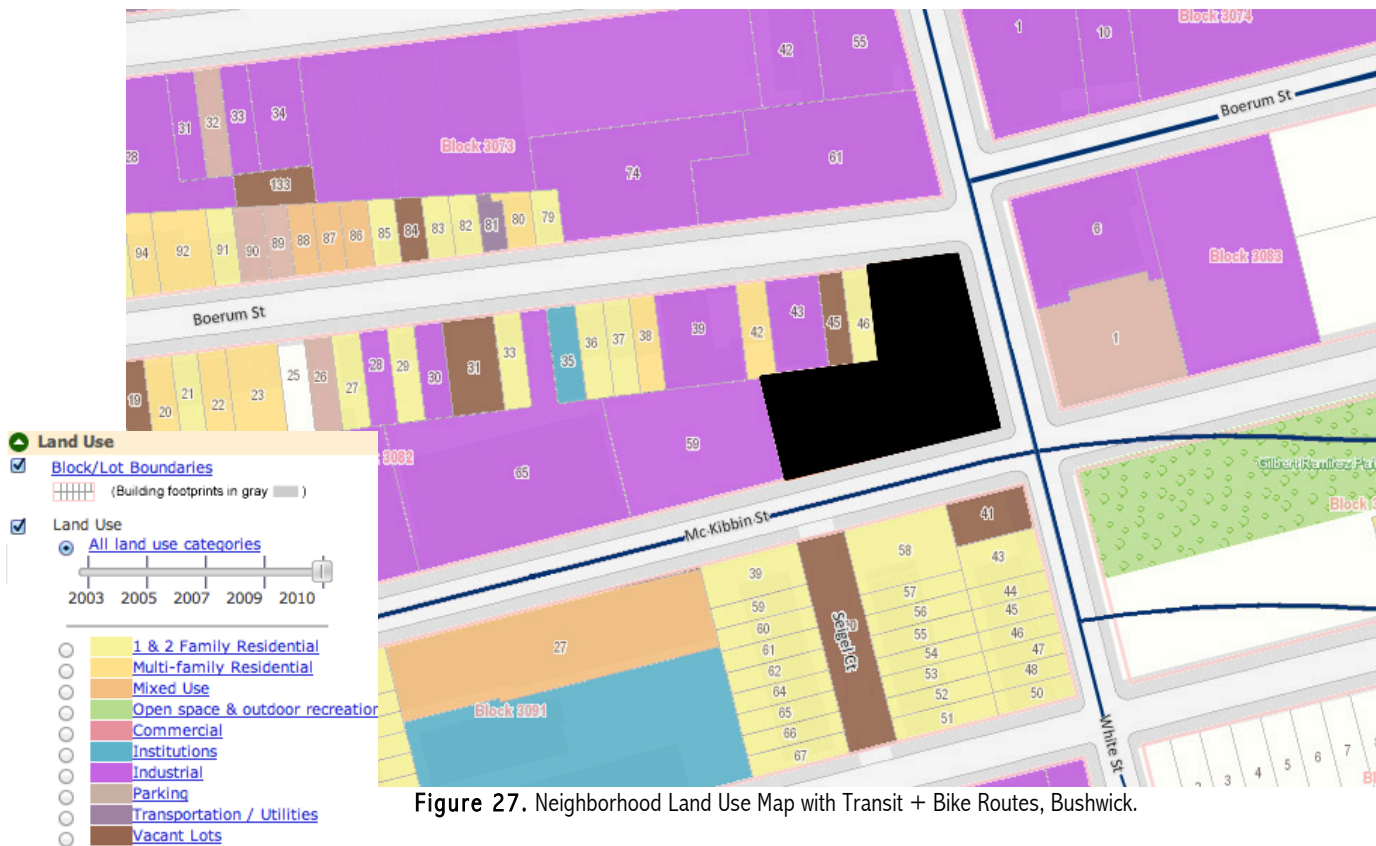


Figure 27. Neighborhood Land Use Map with Transit + Bike Routes, Bushwick.

A methodical grid encompasses the wide streets that were built when the small town of Bushwick merged with Flatlands, Flatbush, New Utrecht, Gravesend, and Brooklyn to form the City of Brooklyn in 1834. Amid these roads are a number of public transit routes, as well as various official and unmarked bike routes across town, seen in Figure 27. (Bike routes in blue are recommended for official use.) Maria Hernandez Park, Irving Square, and Fermi Playground remain as the only designated green spaces in this area. In recent years, a strong effort has been made by the borough's Parks Department to green the neighborhood, and so hundreds of trees have been planted along the streets.

The proposed site lies between the south border of Flushing Avenue and north border of Johnson Avenue, and therefore falls within the M1-2 zoning district of New York. M1 districts range from the multistory lofts in Garment District of Manhattan to parts of

Gowanus with one or two-story warehouses characterized by loading bays. M1 districts are often buffers between M2 or M3 districts and are adjacent residential or commercial districts. M1 districts typically include light industrial uses, such as woodworking shops, repair shops, and wholesale service and storage facilities. Nearly all industrial uses are allowed in M1 districts if they meet the stringent M1 performance standards. Offices, hotels and most retail uses are also permitted.



Figure 28. Macro Site Plan: Neighborhood Amenities.

Figure 28 shows the site on a macro level. Warehouses and other miscellaneous buildings converted into apartments, hostels, fitness facilities, specialty grocery stores, and restaurants surround the site. Commercial properties are rapidly developing, and the area is garnering attention for restaurants like Roberta's and open art studios like Fuchs Gallery. These neighbors provide amenities for users, including a local park and convenient subway access via the Morgan Avenue and Lorimer Street metro stations. Well-maintained roads and sidewalks allow ample pedestrian and vehicular access in and among the area.

5.4 BUILDING ANALYSIS: 71 WHITE STREET

The selected building is an existing industrial warehouse located at 71 White Street at the corner of McKibbon Street in the heart of Bushwick, Brooklyn within the community district of East Williamsburg (Figure 29). It sits on block 3082, specifically lot 47, which has an area of 25,000 SF (2,322.58 SM) or 0.57 Acres (159.83' wide x 200' deep). The building is classified as an E9 – Miscellaneous Warehouse with M1-2 primary zoning. It has three street frontages, with an interior loading dock at the rear and drive-in-door facing McKibbon Street. The building frontage spans the entire lot at 160 feet. The exterior façade has undergone minor alternations; with new red brick around the lower portion and original ornamental details are still visible around the upper portion. The brick will be maintained for its character. Barbed wire surrounds the entire roof-scape, as seen in Figure 30. The window frames, mullions, and exterior brick show the effects of weathering, lack of maintenance, and vandalism. The rectangular windows are small and infrequent, allowing limited natural light to enter the interior space.

Since construction in 1931, the warehouse interior has suffered due to years of use. Architect Philip Caplan originally designed it as an indoor parking garage. In 1971, it was renovated into a warehouse with shipping area, office space, and 2,300 SF restaurant. Most recently, it was the manufacturing space for A & H Sportswear Co., and so several adjustments have been made to the original layout. Valdis Reality Corporation currently owns the vacant building. Concrete slab floors span the 24,710 SF of ground floor building area. The ceiling heights expand to a spacious 13.6'. The interior is primarily a large open space with the exception of 3,500 SF of built-out office space with dropped ceilings and steel structural columns with concrete bases. The roof structure is supported by steel bar joists in combination with brick masonry load bearing walls. All exposed beams have been protected with fireproof material (expanded metal and 2" cement). The office and toilet partitions have been constructed with wood studs, wire lath, and plaster. A 800 SF boiler room exists beneath the ground level below the office space. The ceiling of the boiler room is constructed of 15" steel beams and flat concrete arches. The reinforced concrete structural system and brick exterior walls appear to be in good structural condition, however the interior finishes show drastic signs of wear and deterioration. The limited amount and size of windows allow little to no natural light to enter the interior, which is illuminated by general overhead lighting (Figure 31). The space is also sprinklered throughout.



Figure 29. Micro Site Plan: Surrounding Buildings.



Figure 30. Corner view of 71 White Street at McKibbin Street.



Figure 31. Interior Loading Dock on McKibbon Street.

5.5 HUMAN FACTOR ANALYSIS

5.5.1 CLIENT PROFILE: CFDA/VOGUE FASHION FUND

The Council of Fashion Designers of America, Inc. (CFDA) is a not-for-profit trade association that has grown to include over 450 prominent American fashion and accessory designers since it was founded in 1962. Currently, Fashion Designer Diane von Fürstenberg acts as the Board President alongside Steven Kolb as the Chief Executive Officer. In addition to hosting the annual CFDA Fashion Awards, the association offers educational initiatives for students and supports various charities, with a commitment to the development of future designers through the help of VOGUE Magazine. Launched by Condé Nast in 1909, VOGUE magazine is a single publication that reaches an international audience in multitudes of languages. In conjunction with this mass media machine, the fund seeks to support working designers in the early stages and throughout their careers. It also acts as a model for imitation, which impels the fashion system forward, causing it to move in an endless cycle, instead of fading into the banality of the familiar.

The organization's missions as per the fund's website are indicative of their current needs and future goals:¹⁵⁵

To further the position of fashion design as a recognized branch of American art and culture.

- To advance artistic and professional standards within the fashion industry.
- To establish and maintain a code of ethics and practices of mutual benefit in professional, public, and trade relations.
- To promote and improve public understanding and appreciation of the fashion arts through leadership in quality and taste.
- To create partnerships which lead to collaborative design opportunities for our Members.
- To support the overall growth of American fashion as a global industry.

5.5.2 USER PROFILE: FASHION DESIGN HOUSES

Primary users include the awarded designers who work and exhibit in the studio space. In 2011, these four designers have been selected by the CFDA and VOGUE Magazine on the basis of demonstrable talent:

1. **Joseph Altuzarra** (age 29) for *Altuzarra*: "Utilitarian sportswear with an edge." He was born in Paris and currently lives in SoHo, Manhattan.
2. **Pamela Love** (age 30), *Pamela Love* grew up in Sheepshead Bay, Brooklyn and now lives in Greenpoint, Brooklyn. Her aesthetic can be described in five words as: "Quality, detail, storytelling, uniqueness, and opposites."
3. **Shane Gabier and Christopher Peters** for *Creatures of the Wind* grew up in Northern Michigan (Gabier; New Jersey and Ireland (Peters). Both now live in Chicago where they focus on creating a brand that can be described as, "subversive, elegant, understated, individual, integrity."

Namely, they have garnered substantial and recent editorial coverage and have the support of top retailers.¹⁵⁶ Although they have differing creative approaches, they all share a deeply personal vision that transpires through the following behavioral activities: conceptual development, production, exhibition, and promotion. Having been in business for a minimum of two years, their primary design business must be based in the United States to be eligible for the award. They therefore require a professional staff and design interns, which can devote the time and effort required to accomplish the stated aims of an applicant's design career plans.¹⁵⁷ Primary users also include visitors who frequent the studio during open hours of exhibition, with a capacity of 150 people at a time. Their behavioral activities are derived more from entertainment needs.

¹⁵⁵ "Mission Statement," Council of Fashion Designers of America, accessed March 12, 2013, <http://cfda.com/about/mission-statement>.

¹⁵⁶ "Eligibility," Council of Fashion Designers of America, accessed March 19, 2013, <http://cfda.com/programs/the-cfdavogue-fashion-fund>.

¹⁵⁷ "Eligibility."

USER GROUP	BEHAVIOURAL NEEDS	PSYCHOLOGICAL NEEDS	SPATIAL NEEDS
<p>PRIMARY USERS</p> <p>Fashion designers + professional staff</p> <p>Age: 21-60 Gender: Male + Female</p>	<p>Creativity Collaboration Research Learning Concentration Relaxation (Eat + drink) Socializing Presentation Facility access from early morning until late evening on weekdays + weekends.</p>	<p>Creative inspiration Constructive feedback Safety + security Privacy Mental energy Self-discipline + optimism Personal growth opportunities</p>	<p>Production space Lounge space (rest area) Administrative area On-site parking (for designers + staff) Comfortable seating Personal storage space Refreshment area</p>
<p>SECONDARY USERS</p> <p>Design + business mentors, facility staff (10-15) + studio visitors (150 person capacity)</p> <p>Age: 25-60 Gender: Male + Female</p>	<p>Concentration Relaxation Communication Personal storage Access to the building Refreshments (Eat & drink) Entertainment Socializing</p>	<p>Safety + security Comfort Privacy Inspiration Knowledge</p>	<p>Reception area Adequate storage Lounge space Views to outdoors Meeting space Comfortable seating Parking Washrooms</p>
<p>TERTIARY USERS</p> <p>Maintenance staff (3-4), Delivery Staff + Production Crews</p> <p>Age: 21- 80 Gender: Male & Female</p>	<p>Organization Wayfinding Communication</p>	<p>Safety & security Comfort Sense of direction</p>	<p>Delivery access Parking Washrooms Parking Signage</p>

5.6 SPATIAL REQUIREMENTS

5.6.1 FUNCTIONAL + AESTHETIC REQUIREMENTS

ACTIVITY	ACTIONS	FFE (DESCRIPTION X QUANTITY)		SPATIAL ANALYSIS
ADMINISTRATION	Office work. Conference calls. Accounting. Promotion.	Wireless network and telecommunication capabilities. Projection area.	Computers. Desk Chairs. Desks. Filing cabinets. Storage.	Privacy and views to the outdoors. Easy access to production area.
DESIGN PROCESS (CONCEPTUAL DEVELOPMENT)	Research. Sketching (croquis + flats). Mood-boards. Fabric swatching. Draping.	Opportunity to customize space. Furniture that allows spaces to come together for collaboration. Seating for design discussions. Natural light.	Storage. Drawing tablets. Large horizontal surfaces. Bust forms.	Spacious area with ample natural light, access to the outdoors + good air quality.
PRODUCTION	Technical drawing. Internal + outsourced manufacturing. Orders + delivery. Sewing. Model casting. Fittings. Styling.	Area for fabrics + sewing. Styling area. Pop-up photography space for fittings + look book shoots. Storage for fabrics, cosmetics + accessories. Access to natural light. Exterior loading. Clothing storage system.	Sewing area with machines and fabrics. Task chairs. Ironing boards, irons, + steamers. Mirrored hair and makeup space. Multiple electrical outlets. Industrial portable clothing racks. Infinity edge cyclorama.	High ceilings with good natural and artificial lighting. Large corner infinity-edge cyclorama for photography and video.
EXHIBITION	Staging. Editorial photo shoots. Then show case of current and past fashion collections.	Changing exhibits. Active visitor participation.	Spotlighting. Speakers. Projection capabilities. Elevated staging platforms. Accessible circulation space.	Users enter into the lowered space. Showroom can be seen from windows along the main street.
RELAXATION	Lounge area with refreshment areas and resource library.	Flexible and comfortable seating. Coffee and snack vendor.	Fridge. Sink. Microwave. Water dispensers. Soft seating.	Located on the mezzanine level with café and resource library. Access to the outdoors via the rooftop.
RETAIL	Gift shop + bookstore.	Private street front entry with large windows. Can be securely locked during closed hours.	Retail display and storage. Technical area for browsing with iPads.	Located near main entrance and public washrooms. Has retractable security gate built into surrounding walls.

5.6.2 SPATIAL ANALYSIS

ACTIVITY	SPACE	SPATIAL REQUIREMENTS	QUANTITY	SQUARE FEET	TOTAL AREA
PROGRAMATIC	Foyer/Reception	Signage, seating, open volume, line formation.	1	1,450	1,450
	Administration: VOGUE/CFDA Fund Administrator + Exhibition Curator. Communications + Accounting.	Desk, chair, computer, printer. Flexible space for various meeting configurations. Projection capabilities.	1	350	350
	WC Women	Universal access, toilets, sinks, dryers.	1	200	200
	WC Men	Universal access, toilets, urinals, sinks, dryers.	1	150	150
DESIGN PROCESS	Workspace (Design + Patterns)	Large desks for sketching + sewing, mood boards, dress forms for draping.	3	550	1,650
	Resource Library	Organized filing system of past fashion collections + publications.	1	450	450
	Storage	Flexible storage space, access to loading.	1	200	200
DESIGN PRODUCTION	Samples + Finishing Cutting + Sewing	Sewing space, sewing machines, irons, bust forms, and large cut tables.	1	4,000	4,000
	Materials Inventory + Shipping	Large storage organizers, shelving, and loading equipment.	1	2,150	2,150
SHOWROOM	Featured Collection	Mannequins, raised + suspended platforms, LCD screens, digital media, and wall for exhibit information.	1	3,050	3,050
STYLING	Post-Production	Hair and makeup counter, large infinity cyclorama, cameras, computer access, clothing racks, and lounge seating.	1	2,050	2,050
PUBLIC (RETAIL)	Learning	Comfortable seating, staging with bust forms, and projection capabilities.	3	250	750
	Art + Design Store	Shelving, secure display, counter with register, flexible shelving, secure area, and easy access from street.	1	1,050	1,500
	Café	Chairs, tables, barista bar, counter space, and accessible entry.	1	1,250	1,250
	Courtyard	Resilient outdoor seating, plants, and artificial lighting.	1	2,650 SF	2,650 SF
	Roof Terrace	Comfortable outdoor seating, plants, umbrellas, and artificial lighting.	1	2,800 SF	2,800 SF

TOTAL SPACE: 24,650
CIRCULATION: 4,550
TOTAL AREA: 29, 200

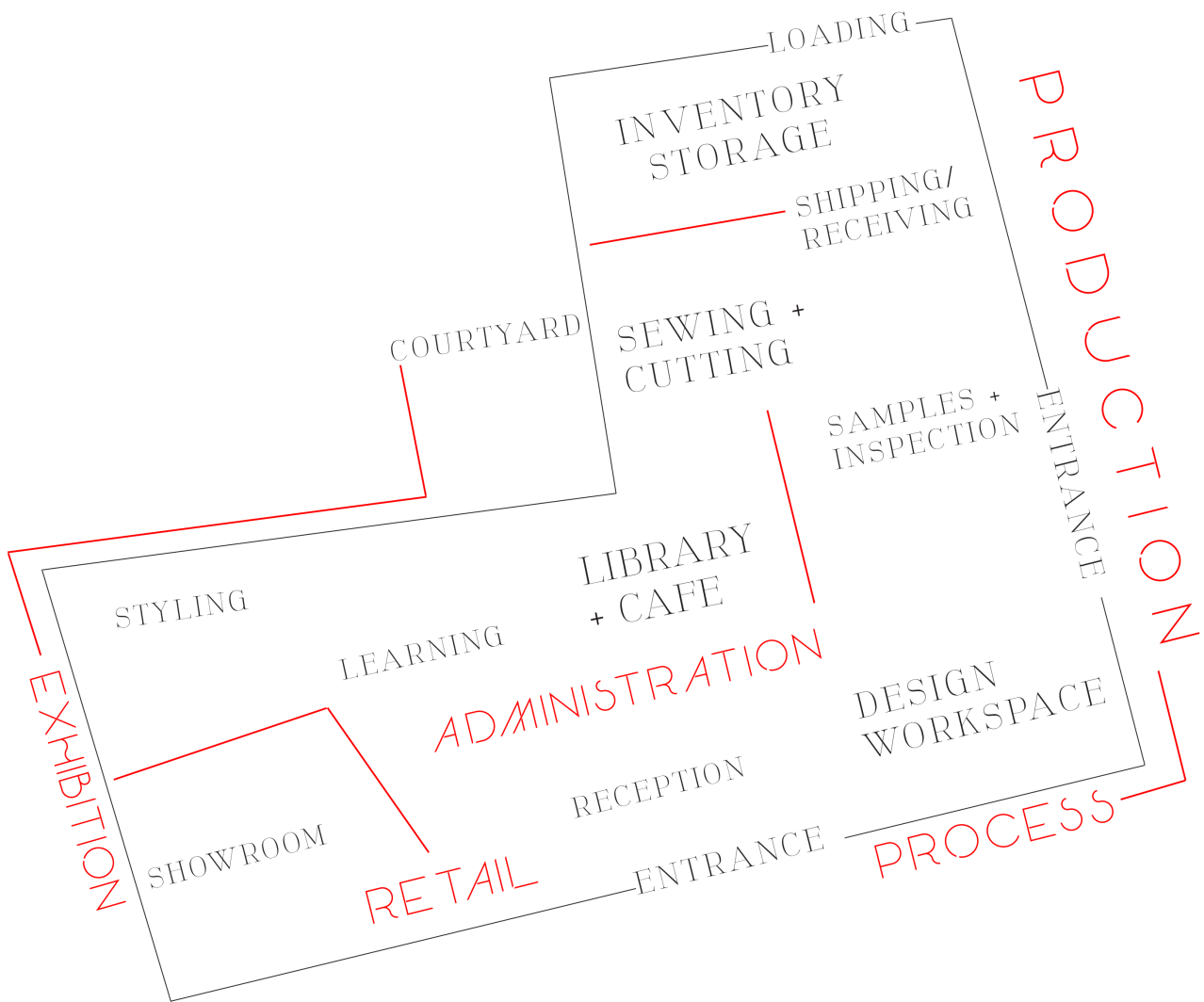


Figure 32. Spatial Adjacency Diagram.

Spatial adjacencies, shown in Figure 32, were planned on the basis of the site analysis, programmatic activities, and design production. The majority building will function as a workspace, efficient in the conception and production of fashion garments and products. This space will primarily accommodate the work of three design houses, however the building will also function as an exhibit space, to present both the process and finished fashion design work. Here, there will be ample space for other users; including peers, industry professionals, local students, and the creative community.

CHAPTER SIX - DESIGN TRANSLATION

The following four design guidelines addressed pertinent issues, which might be speculatively addressed with a spatial concept.

- **Issue: Spatial Characterization**

Objective: Create designated areas of activity in functional ways, so that areas of creative development and production are visible to the public yet achieve privacy when necessary.

Concept: Volume is used to indicate private and public areas, characterized by: dark and light, sound and silence, compression and expansion.

- **Issue: Circulation**

Objective: Encourage circulation in and between both the production and exhibition areas.

Concept: Organically curved interior partitions leads users to key programmatic areas. The interior also contains several large structural columns, which might be speculatively addressed through sculpture to aid in wayfinding and delineate important pathways. In each instance, these vertical silhouettes emphasize the interior curves rather than hard edges.

- **Issue: Surrealist References**

Objective: Determine how the conceptual ideas will apply to the physical scenario and fulfill the functional goals of a studio and showroom.

Concept: Create a new design language through contemporary architectural gestures that transcend to the building's interior. "Cutting out", "breaking through" and "seeping" material gestures layer to enrich the interior environment.

6.1 DESIGN OVERVIEW

Although interior design did not have an extensive role in the original Surrealist movements, I argue that it acts as an advantageous arena for the articulation of a Surrealist space. In this shared design studio, contrasting and transformative interior form and materiality enhances the creative and psychological interactions of users as they flow through the space. The dialogue between opposing angles and curves is intended to generate continuous motion, energy, and interaction. The materiality of the new interior celebrates the historical elements, which also brings in the language of the streets of Brooklyn. The overall result infuses a connection between the city and art to fashion a space that could live anywhere.

6.2 CONTEXT

The project makes subtle references to Bushwick's industrial past, as well as the deteriorated landscape and surrounding area caused by the fires in 1977 greatly through materiality. In turn, it creates an ethos that touches base with the place, city, and cultures in the area so that it is ethically, economically, and environmentally viable. By giving this emphasis to the context of Bushwick's recent history, the building becomes a contemporary interpretation of Surrealism.

6.2.1 SITE PLAN



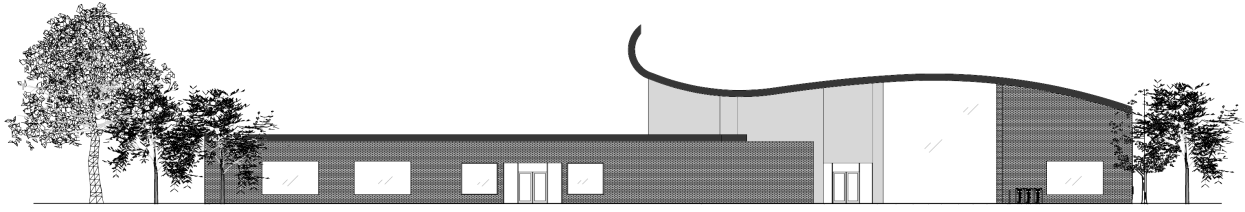
Figure 33.
SITE PLAN

The site plan shows street access from the east and south facades of 71 White Street (Figure 33). Because of its corner location, the site has three frontages; one of which has a loading dock located at the north end of the site, which is primarily surrounded by new commercial ventures and studio lofts. A parking lot conveniently sits across from the designer entrance and a small green space

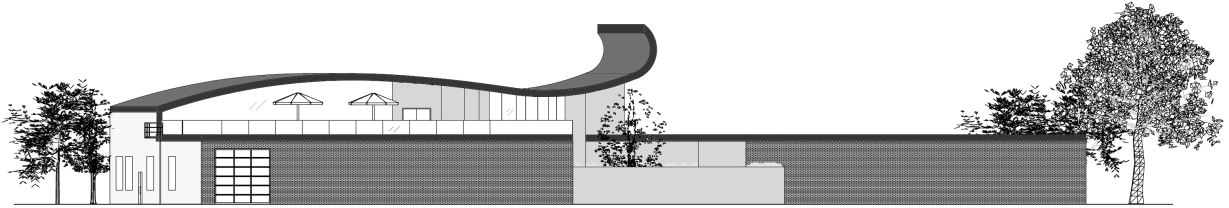
exists between the site and neighboring buildings to the west. The main entrance and a separate retail entrance both reside on McKibbon Street, having the greatest pedestrian and vehicular traffic.

6.2.2 EXTERIOR DRAWINGS

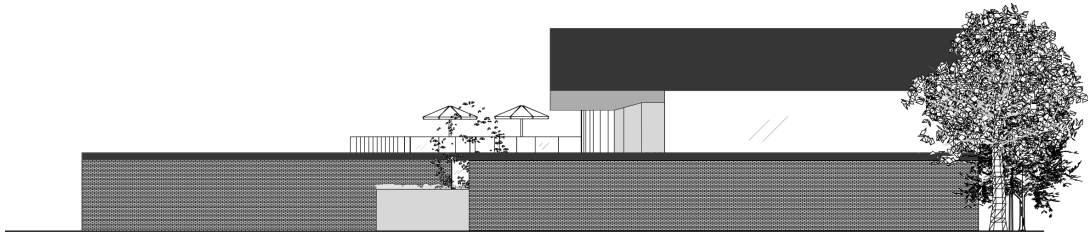
The structure of the original warehouse was left intact to reflect the city and its character, and so the studio exterior became a new interpretation of the existing building, as well object of attention. Built-in steel trusses and load-bearing masonry walls support the new complexly curved roof. With a sustainable agenda in mind, the structure of the building was also opportune in allowing the thermally massive masonry walls and concrete floor to act as an exposed thermal mass. Over heating is a potential challenge due to the intensive internal use of the studio. The metal cladding is therefore stood off from the insulated facade to allow a ventilated space to avoid overheating. Conversely, the building requires minimal heat input and retains heat very well. The exterior was modified to suggest the interior atmosphere simply by seeing it from the outside. The north and south ends of the building are glazed to frame views of the courtyard and allow light to penetrate the interior. The existing street-level windows were replaced with larger rectilinear vitrines to increase views to the inside and to give occupants greater visual connections to the outdoors, seen in the exterior elevations in Figure 34. Natural ventilation occurs via the opening of these windows, using cross-ventilation where possible and then being enhanced by north facing glazing that can be used for cooling after sundown. Another benefit of using openable glazing for ventilation is the excellent quality of daylight that it brings into the space. Large spans of glazing fill voids where the original structure has been cutout to bring massive amounts of natural light at the front entrance and south courtyard. The new courtyard acts as an ideal transition between city and park. Urban improvements like this, in addition to cycle paths, parks and public transport will continue to transform Bushwick into a more habitable place.



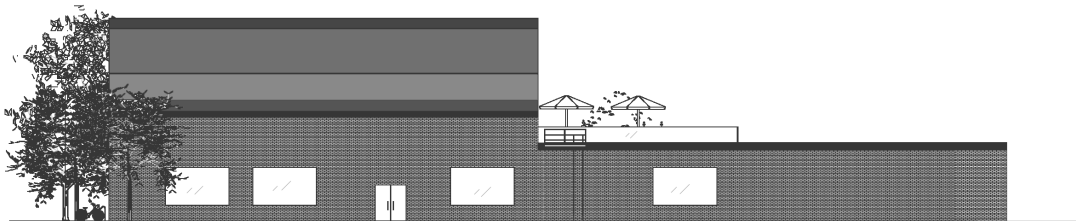
NORTH ELEVATION
SCALE: 1/8" = 1'0"



SOUTH ELEVATION
SCALE: 1/8" = 1'0"



WEST ELEVATION
SCALE: 1/8" = 1'0"



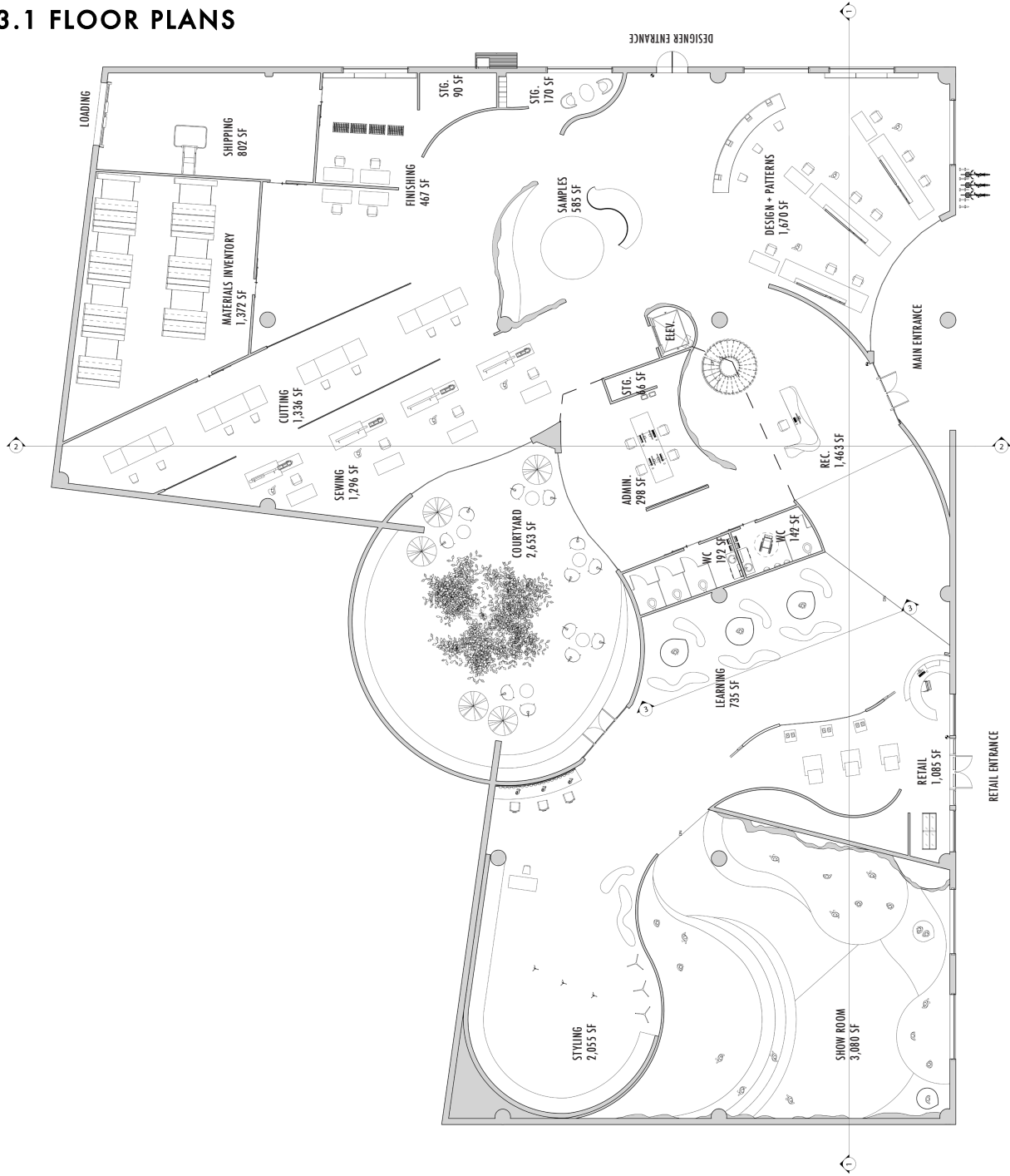
EAST ELEVATION
SCALE: 1/8" = 1'0"

Figure 34. Exterior Building Elevations.

6.3 INTERIOR DESIGN

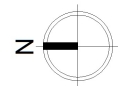
The objective for the interior layout was to create designated areas of activity and privacy in unconventional ways, so that areas of exhibition are dispersed among areas of creative development and production. Enclosed in the rigid structure, the interior spaces are marked by soft, flowing spaces and angled walls that form oddly shaped rooms and vistas. The straight lines of the building's exterior separate as they cut inward, existing among curvilinear and fluid forms to generate a free-formed interior. The walls, made from steel, wood, and plaster, move throughout the open plan. I wanted to dramatize the form of the walls to give it more movement than a conventional interior, almost as though they had been stretched or poured. The primary design and exhibit spaces are located at the south façade to elicit interest from the street. A secondary entrance to the retail area was created along McKibbin Street to further encourage passersby to enter. I also wanted to encourage circulation in and between all areas of activity, and so the plan is largely open concept having multi-level views and vistas that span across the interior. The objective was to create an iconic building to speak to Bushwick's up-and-coming status as a centre for art and design.

6.3.1 FLOOR PLANS



LEGEND

- REC. - Reception
- ELEV. - Elevator
- ADMIN. - Administration
- WC - Water-Closet
- STG. - Storage



**FLOOR PLAN
LEVEL ONE**
TOTAL AREA = 24,568 SF

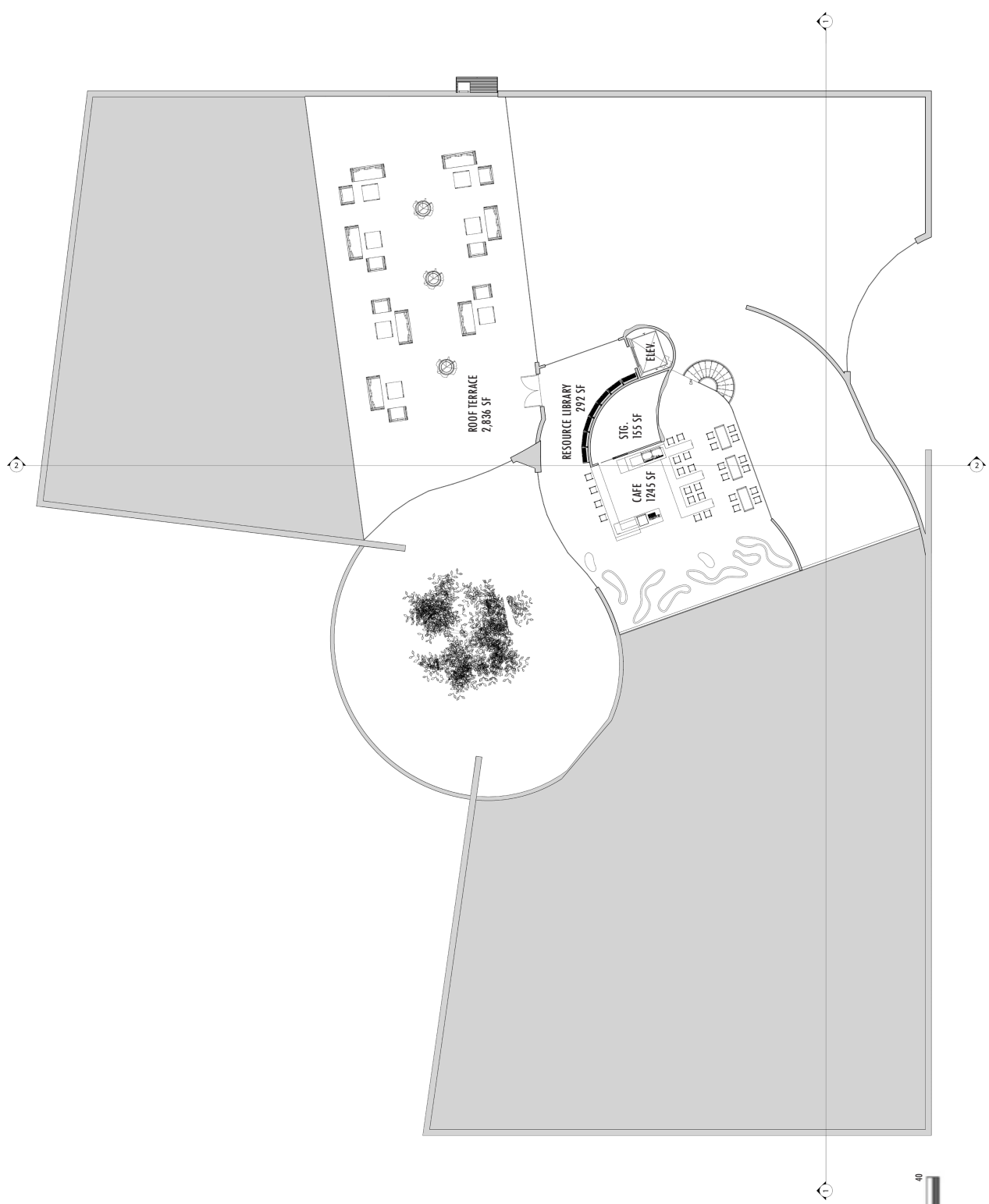


LEGEND

- REC. - Reception
- ELEV. - Elevator
- ADMIN. - Administration
- WC - Water-Closet
- STG. - Storage

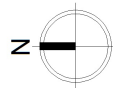


**FLOOR PLAN
LEVEL ONE**



LEGEND

- ELEV. - Elevator
- STG. - Storage

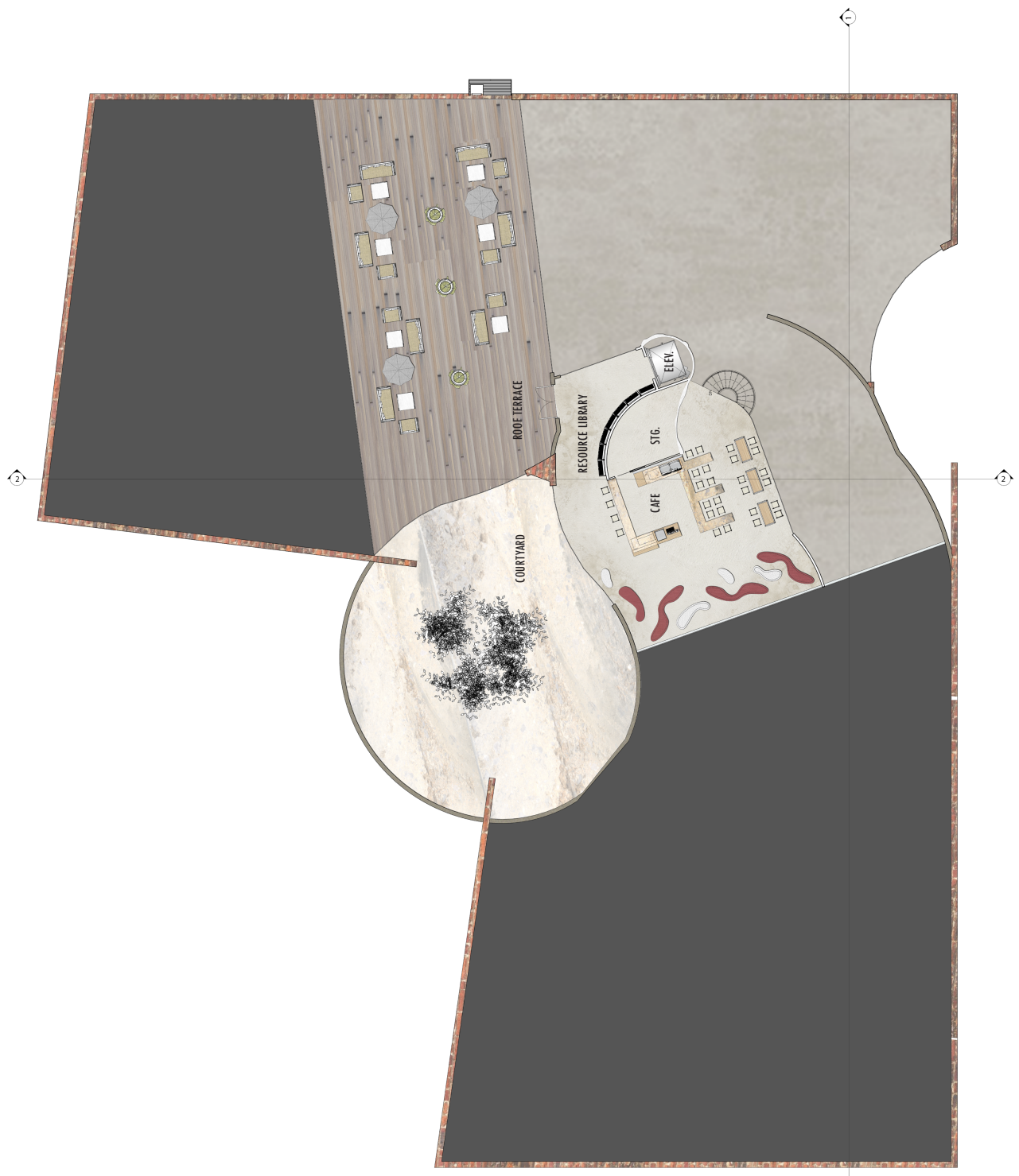


**FLOOR PLAN
LEVEL TWO**



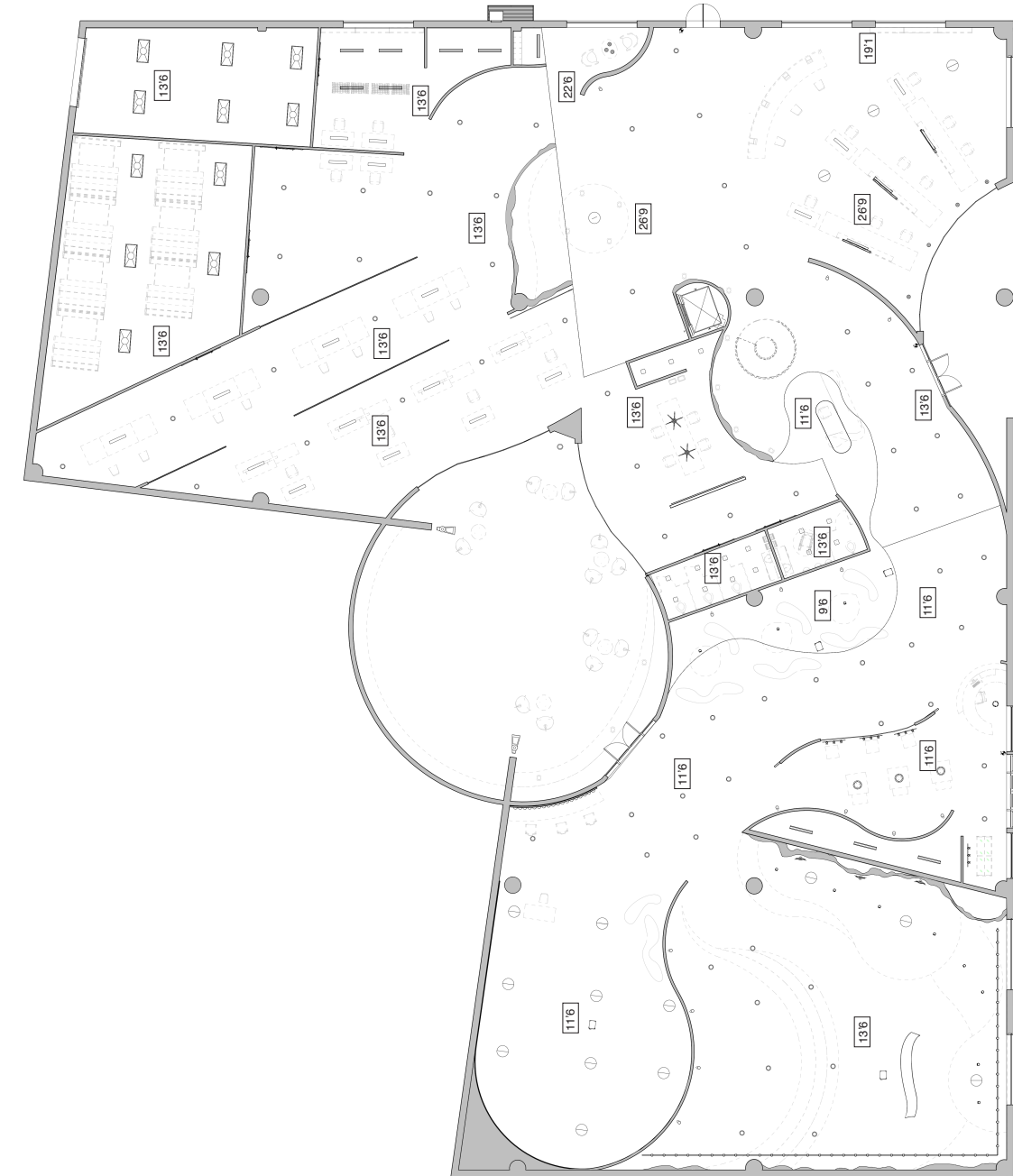
TOTAL AREA = 4,724 SF

LEGEND
ELEV. - Elevator
STG. - Storage



**FLOOR PLAN
LEVEL TWO**

6.3.2 REFLECTED CEILING PLANS



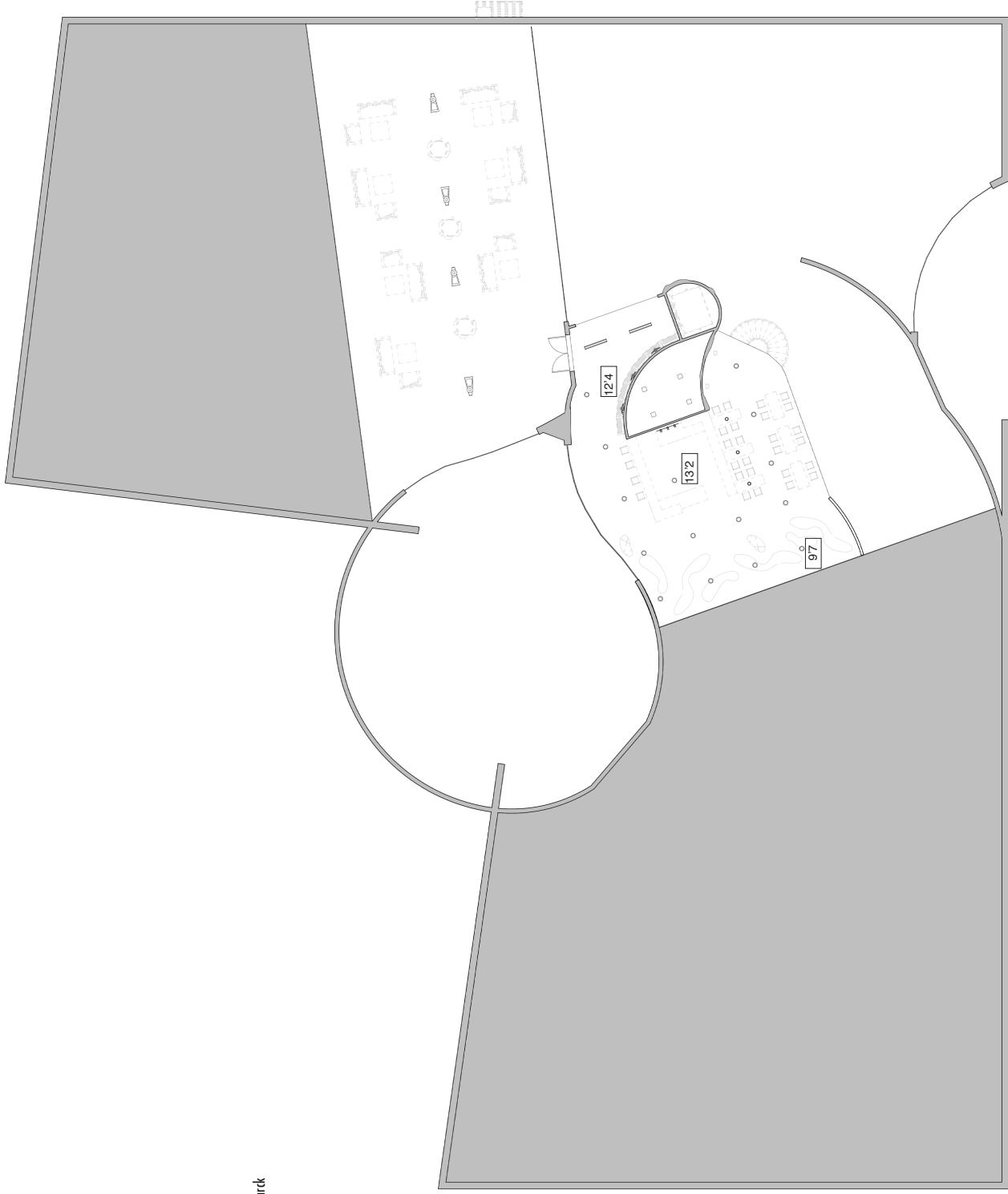
LIGHTING LEGEND

- Ceiling Height AFEL
- 8" Circular Recessed Incandescent
- Incandescent Downlight Wall Washer
- Studio Light (277 V)
- Square Mounting Lamp by Ribag
- 48" Linear Fluorescent Strip Light
- Steel Pendant Lamp by Ribag
- Rectangular Troffer Light (120 V)
- 3-Phase Electric LED Track Spotlight by Philippe Starck
- Zen Tube Track Lighting by Arkoslight (240V)
- Twist Mounted LED Spotlight by Ribag
- Floor-based LED Uplight
- Work Station Task Lighting
- Flat LED Pendant Light by Ribag
- XXL Halogen Dome by Ingo Maurer
- Max Up & Down Pendant Light by Ingo Maurer
- Jimkin Hanging Lamp by Ingo Maurer
- Luce Volante Suspension Lamp by Ingo Maurer
- Golden Ribbon Installation by Ingo Maurer
- 20" Metal Exterior Light Pole
- Suspended Ceiling-based Projector










REFLECTED CEILING PLAN
LEVEL ONE

0 5 10 20 40

N

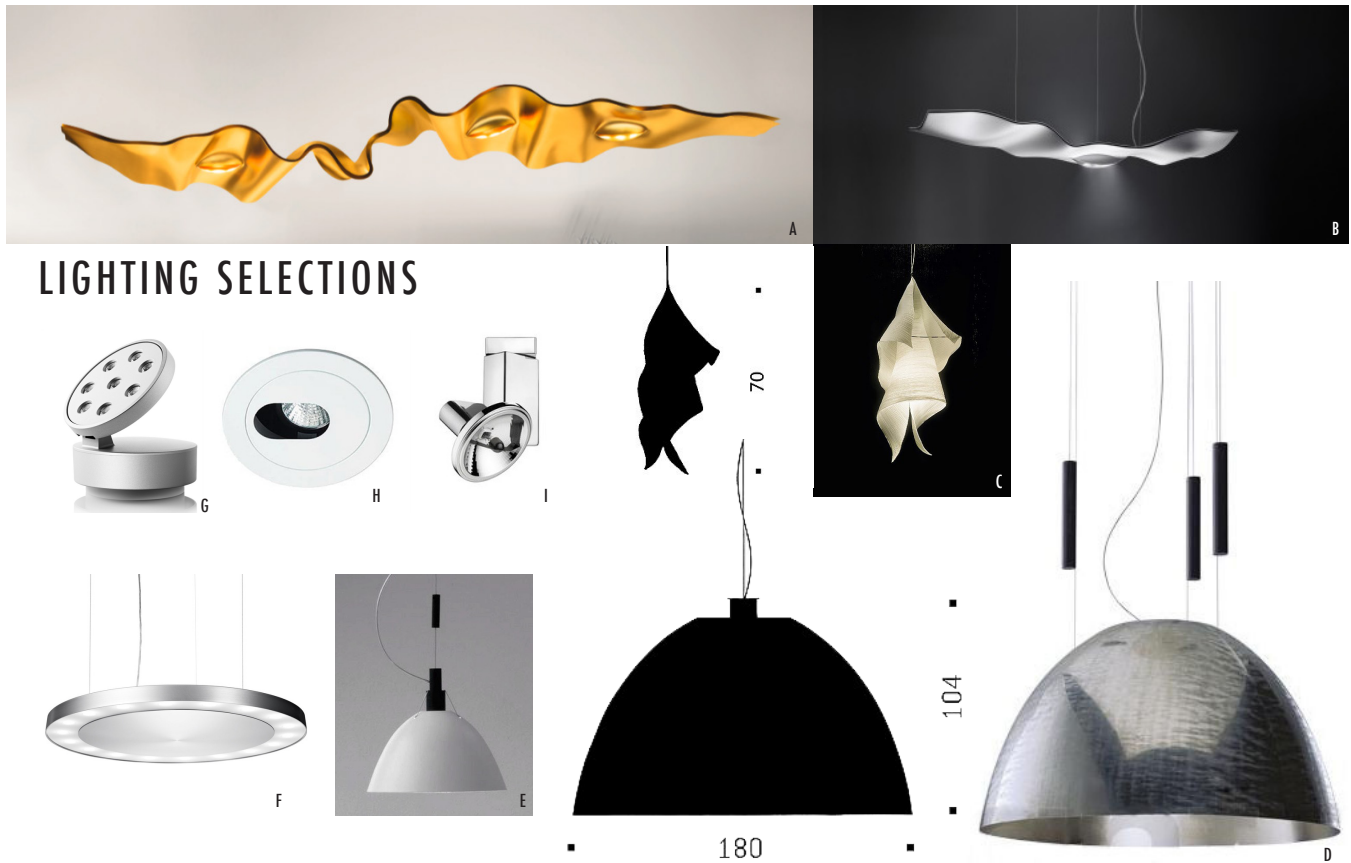


LIGHTING LEGEND

-  - Ceiling Height AFFL
-  - 8" Circular Recessed Incandescent
-  - Square Mounting Lamp by Ribag
-  - Steel Pendant Lamp by Ribag
-  - Zen Tube Track Lighting by Arkoslight (240V)
-  - 3-Phase Electric LED Track Spotlight by Philippe Starck
-  - Pierre ou Paul Halogen Dome by Ingo Maurer
-  - Floor-based LED Uplight
-  - 20' Metal Exterior Light Pole



6.3.2.1 LIGHTING SELECTIONS



A. Golden Ribbon Installation by Ingo Maurer B. Luce Volante Suspension Lamp by Ingo Maurer C. Jimkin Hanging Lamp by Ingo Maurer D. XXL Halogen Dome by Ingo Maurer E. Max Up & Down Pendant Light by Ingo Maurer F. Flat LED Pendant Light by Ribag G. Twist Mounted LED Spotlight by Ribag H. Incandescent Downlight Wall Washer I. 3-Phase Electric LED Track Spotlight by Philippe Starck

Lighting selection was based largely on the various functions of the design studio then dramatically accented with more artistic fixtures in areas of interest. Track lighting follows the curved lines of the showroom and retail display areas with consideration of the natural light from the windows. The designer's workstations also receive ample natural light but have built-in task lights so fine details can easily be seen. There is also generous lighting in the samples and finishing areas for the same reason. The inventory and shipping areas have a lighting grid of general fluorescent recessed lighting. The surface of the plaster partitions are washed with light from below with small LED lights embedded in the aluminum wall guards- making the undulating forms glow by highlighting the curves and folds. Downlighting provides a similar effect on the metal cladding. The lighting quality shifts from dark with warm light to bright and luminous. The majority of fixtures come from a Swedish company called Ribag that specializes in modern architectural environments, while the more unique pieces, like the over-sized domes, are by German lighting designer Ingo Maurer.

6.3.3 SECTIONS

The following building sections volumetrically demonstrate how the interior design elements relate to the building structure.



Figure 35. Interior Section: North-South Facing North.
Scale: $3/16" = 1'-0"$



Figure 36. Interior Section: East-West Across Mezzanine.
Scale: $1/4" = 1'-0"$

6.3.4 SOUTH ENTRANCE



Figure 37. Exterior Perspective: Northeast view of McKibbin Street Entrance.

The south building façade boasts the main point of entry, which can be closed off from the production area to stop public penetration into the more private designer spaces when necessary. The expanded aluminum cladding on the entrance wall gives it a distinctive presence and was chosen to contrast with the masonry facade surrounding the rest of the building. Located in the front lobby, the reception area is designed to allow free circulation of users and rapid access between levels having both a spiral staircase and elevator. According to the American Disabilities Act, buildings with only two floors are exempt from providing an accessible route to the upper or lower level.¹⁵⁸ However, accessible design for all occupants creates a sequence of movement and flow; such as arrival, greeting, and destination. A hydraulic elevator has been installed because of the low-rise installation where a slower car speed is acceptable.¹⁵⁹ The locations for vertical circulation were not only based on building height in that area but also the building use. It is situated in the most heavily used entrance area, leading to the public service areas like the café and resource library. The reception desk is made of shop grade plywood, which has been carved into a fluid form to comfortably accommodate a receptionist with storage. Anterior to the reception wall is the Administrative area. The workstation is semi-enclosed so that it remains flexible and freely connected to the other areas, like the courtyard, production area, and washrooms. The computers have been installed with a system like Bluecherry to generate electronic purchase orders, which only results in email traffic. However, this area also includes a storage space for supplies as well as files and other permanent documents.

¹⁵⁸ "Architectural Graphic Standards: Eleventh Edition", 901.

¹⁵⁹ The American Institute of Architects, "Architectural Graphic Standards: Eleventh Edition", ed. Andrew Pressman (New Jersey: John Wiley & Sons, Inc., 2007), 376.

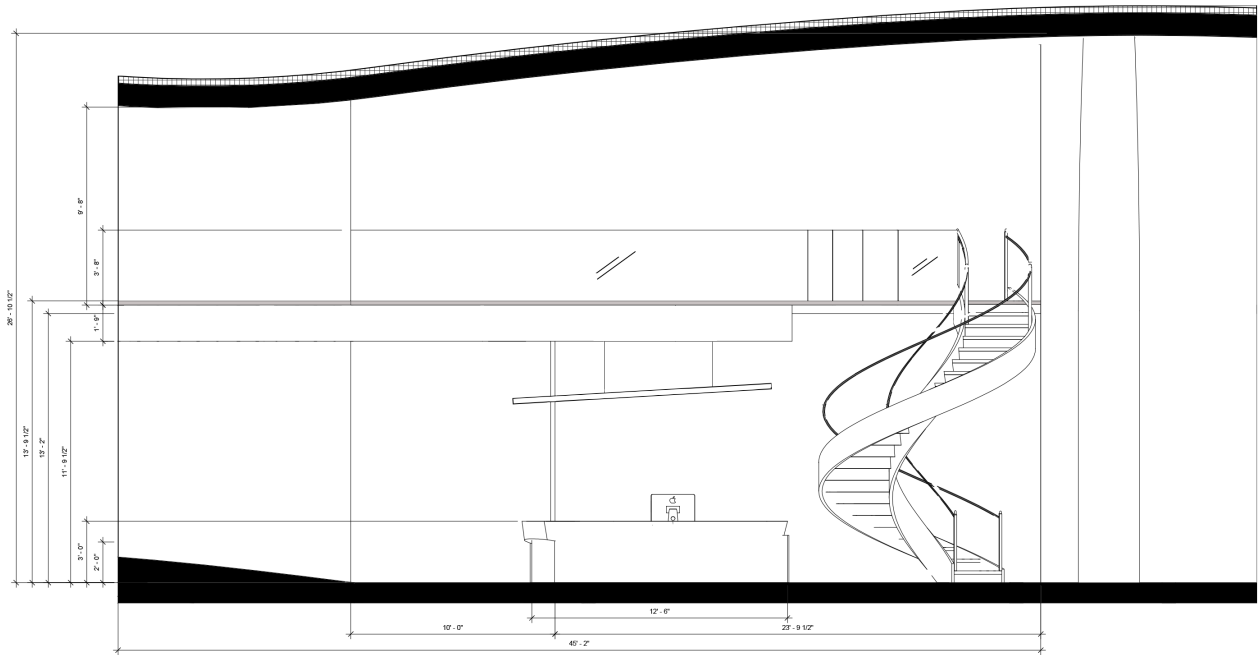


Figure 38. Interior Elevation: North View of Reception.
Scale: 1/2' = 1'-0"

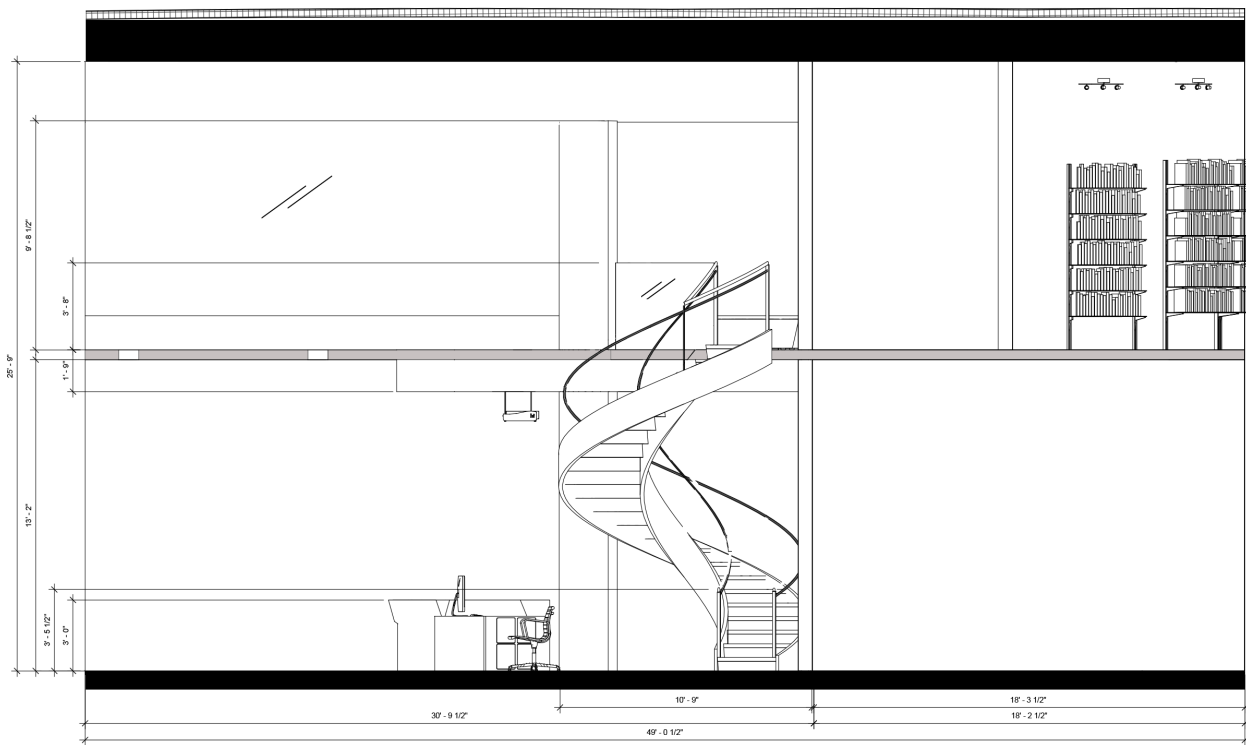


Figure 39. Interior Elevation: West View of Reception.
Scale: 1/2' = 1'-0"

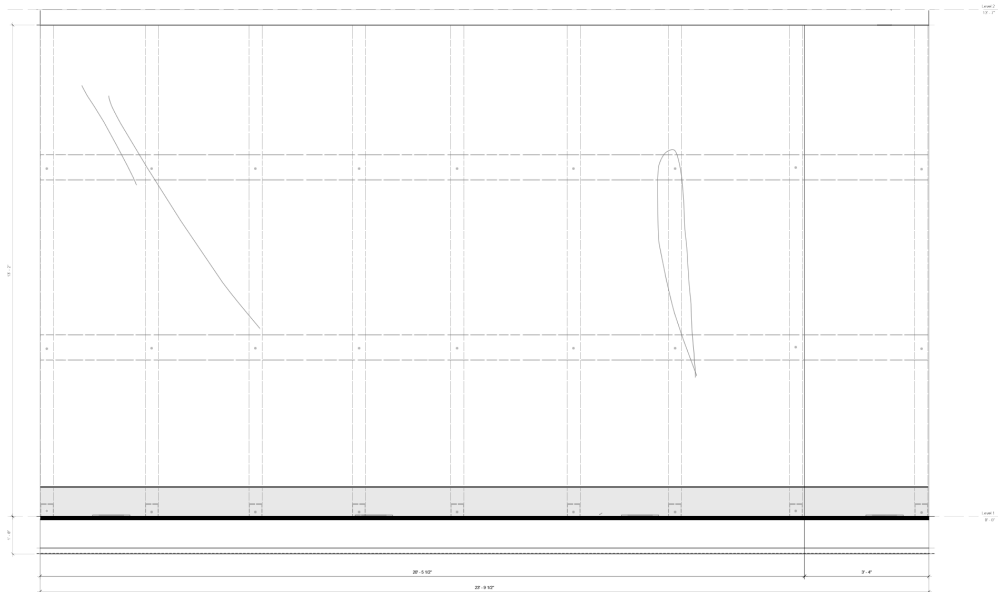


Figure 40. East Perspective of Reception Area.

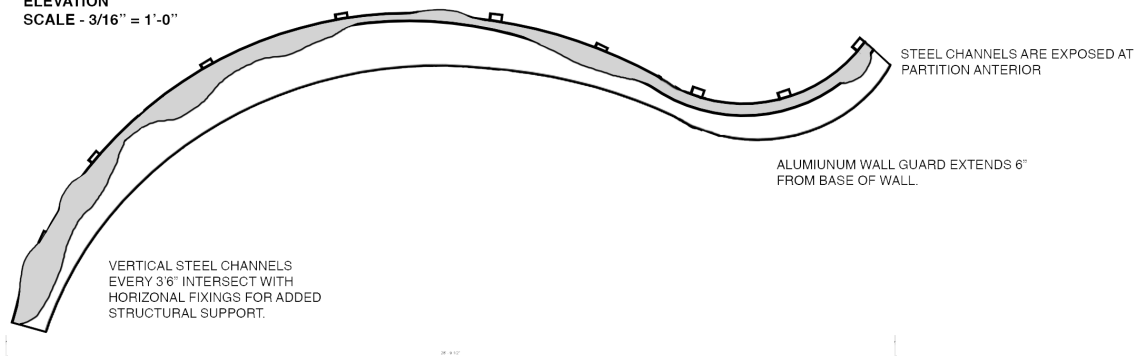


Figure 41. Northwest Perspective of Administration Area with Courtyard.

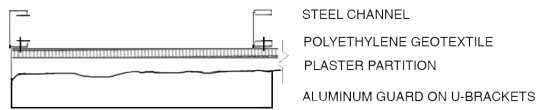
6.3.4.1 DETAIL: NORTH RECEPTION WALL



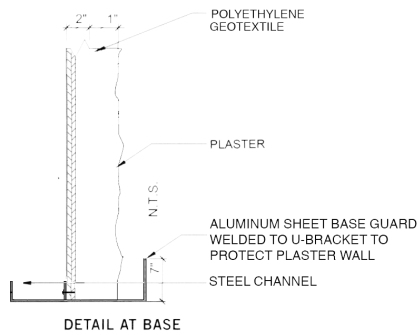
ELEVATION
SCALE - 3/16" = 1'-0"



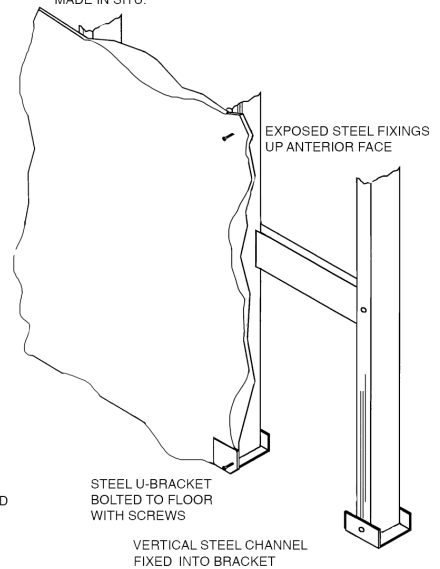
RECEPTION WALL IN PLAN
SCALE - 3/16" = 1'-0"



PLAN SECTION
SCALE - 1/8" = 1'-0"



TILT-UP PLASTER PANEL
FIXED IN FRAME
MADE IN SITU.



AXONOMETRIC CUTAWAY VERTICAL WALL SECTION

6.3.5 PRODUCTION

6.3.5.1 DESIGN, PATTERNS + SAMPLES

In the design area, ideas travel from the designer's head to paper or pattern. The fashion design process requires a large workspace with desks, organized drawing materials, mood boards, dress forms for fabric draping, and facilities for pattern making, such as the light table. This area possesses a small area for the short-term storage of patterns and fabric used for current collections. This area also leaves space for the designers to create their own disorder, with inspiration boards for art, photos, and fabric swatches, so that the workstations speak to the creative point of view of the designer. After the design has been transferred to paper and cut by the designer it is sent to Samples to be constructed. To create a sample from a concept drawing one must generate a fabric yield, which is the amount of fabric needed for each garment. In this space, approximately six samples of each garment will be produced: 1 for the Showroom, 3-4 to be shipped, and 1 in archive storage (small storage area) as a sample of history. The sample area also requires an area for model fittings with mirrors. This marks most exciting space with the highest-level of activity; therefore it becomes the central buffer zone within the production area. A quiet lounge space with personal storage for the designers is tucked away into an adjacent area along the east exterior wall.

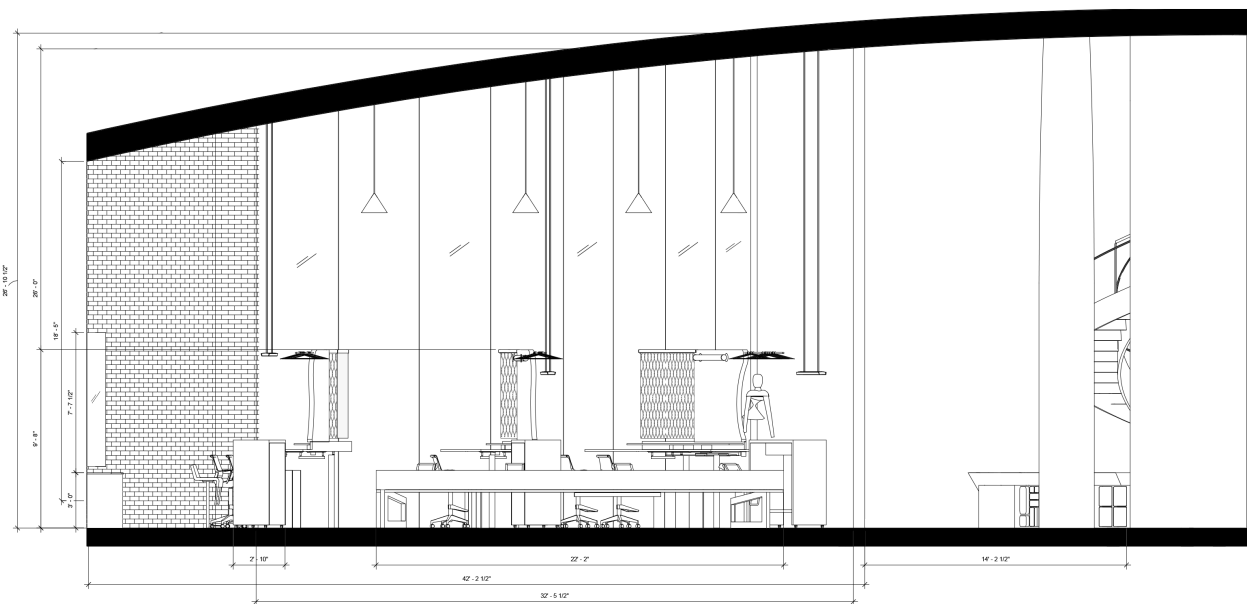


Figure 42. Interior Elevation: East View of Design + Patterns.
Scale: $\frac{1}{2}' = 1'-0''$

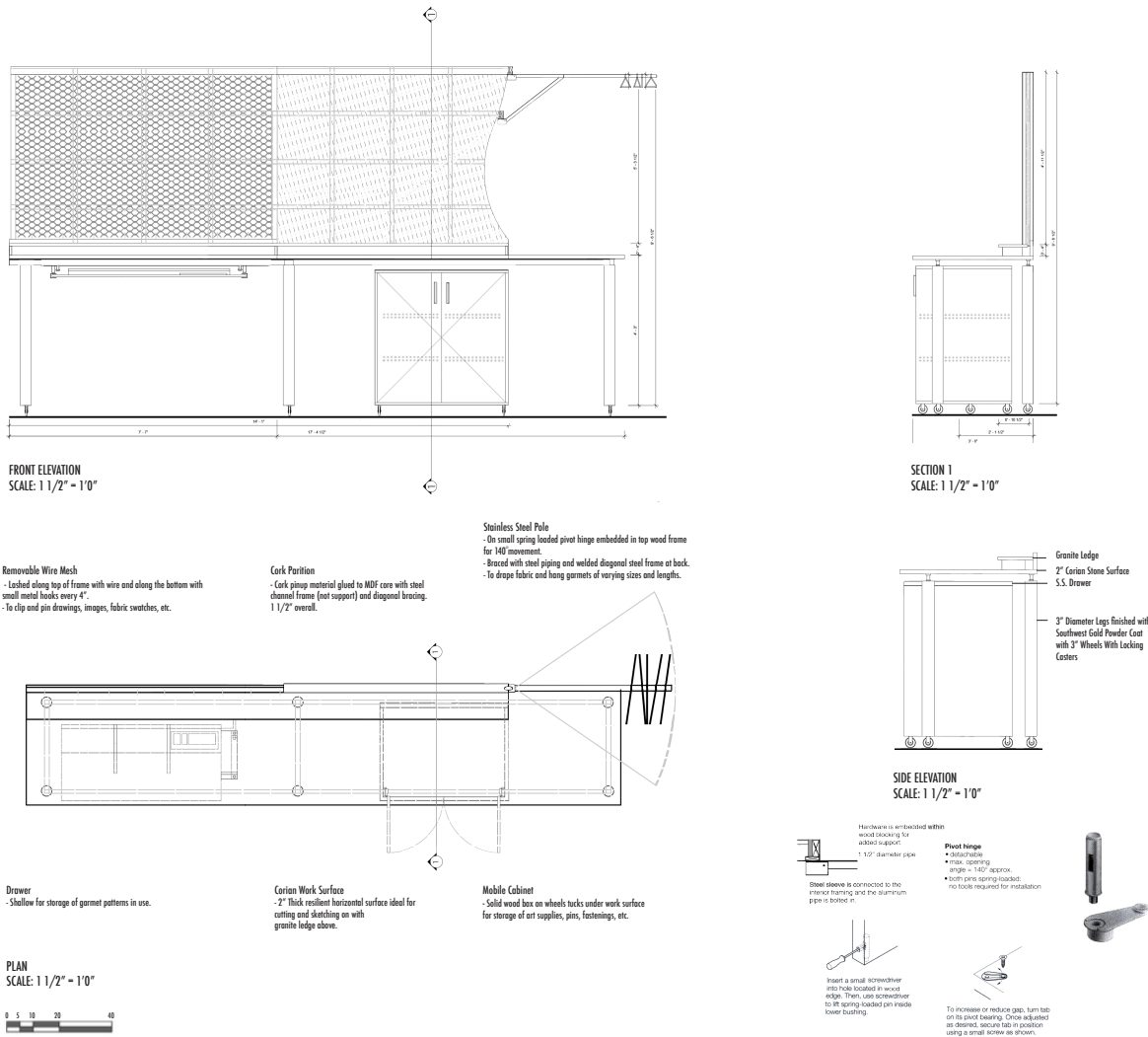


Figure 43. Southeast Perspective of Design + Patterns Area.



Figure 44. West Perspective of Samples Fitting Area.

6.3.5.1.1 DETAIL: DESIGNER WORK STATION



6.3.5.2 SEWING, CUTTING + FINISHING

The sewing area also requires space for seam-erge, double-lock, and blind-stitch sewing machines, as well as irons and dress forms. Large tack boards partition the spaces and allow users to pin up garment patterns and notes. To determine the number of sewers required, one must first determine the minutes of production. This minute value is determined by comparing the estimates minutes required to sew a single garment versus the actual minutes required to sew the same garment. Because the clothing produced in this studio is high-end, there will be a higher Standard Allowed Minutes (SAM). With multi-skilled sewers, able to use all types of machines, the same pool of labor for designing and sample making will be used, as the CFDA award winner’s designs are all around the same price point. The number of sewers will fluctuate depending on industry demand and time of year. However, in this case, four

sewers will be sufficient. The types of garments will also determine the size of the sewing space. Therefore the area is designed to be versatile with tables that easily fold up and move. Fabrics containing any elasticized yarn like spandex or stretch elastic need to be relaxed for at least 24 hours. This is done at the end of the cutting tables. Steaming will also cause fabrics to shrink so they need time and space to breathe, therefore the cut tables have been made slightly longer to accommodate this, at 12' long. Details like button holes, as well as functions like fusing, pressing, and tagging occur in the final finishing area. Other specialty functions like embroidery and heat transfer are outsourced. This area is easily accessible to the designers for them to supervise regular inspections of garment construction.



Figure 45. Interior Elevation: East View of Sewing + Cutting Area.
Scale: 1/4" = 1'-0"



Figure 46. South Perspective of Sewing + Cutting Area.

6.3.5.3 MATERIALS INVENTORY + SHIPPING

Because these designers will only be purchasing what they need for one collection at a time, a massive raw goods inventory is not necessary. When the ordered fabric, thread, trimmings, and fastenings arrive they typically go straight into the materials inventory area located next to the shipping area. Large storage organizers from Spacesaver Solutions also hold multiple small rolls of fabric and patterns that have been left over from previous collections, which have been tagged and labeled according to content. Because fabrics and patterns need to stay out of the sun and this area is located at the north end of the building, having minimal exposure to daylight. Filter tubular fluorescent lights with UV blocking sleeves have also been installed to prevent the fabrics and garments from fading and damaging the physical or chemical structure of the materials.

6.3.6 RETAIL

From the point of entry, the floor plane gently slopes upward into a small retail area. This area has been given a separate entrance for street access with a door oriented to McKibbon Street, as well as new windows to further attract interest through display. Products, like books and fashion accessories are sold to help raise the brand profile even higher and attract a wider range of customers. Stock storage is concealed behind the prominent plaster display wall. The retail space is can be secured during closed hours with a retractable shutters and technological access controls, intrusion detection, and video surveillance.

6.3.7 LEARNING

Open to both students and the public, the learning area is a place for communication and traffic hub loosely situation along the building's core below the mezzanine level. Tutorials on the process of garment construction occur via three stations for draping paper, muslin, and fabric. Bust forms sit on elevated platforms under a dropped ceiling for increased sound privacy. A wall for projections and display sets the backdrop to this area, visible to all passersby. It is a social space for information sharing and gathering to encourage an explorative and collaborative learning experience.



Figure 47. Southeast Perspective of Learning Area.

6.3.8 STYLING

The styling area is where the post-production tasks like styling and photography occur. A hair and make-up counter resides under a glazed area to take advantage of the natural light of the courtyard. There is ample room for cameras and computer having photography and video capabilities, as well as several clothing racks and lounge seating for the models and productions crew within the large cyclorama studio. The infinity cyclorama is a large concave wall that curves around the northwest corner of the building. It curves smoothly at the bottom to meet the studio floor to create an illusion that the studio floor continues to infinity. It has been painted white so that with careful lighting and corner-less joints the photos or videos appear background-less.

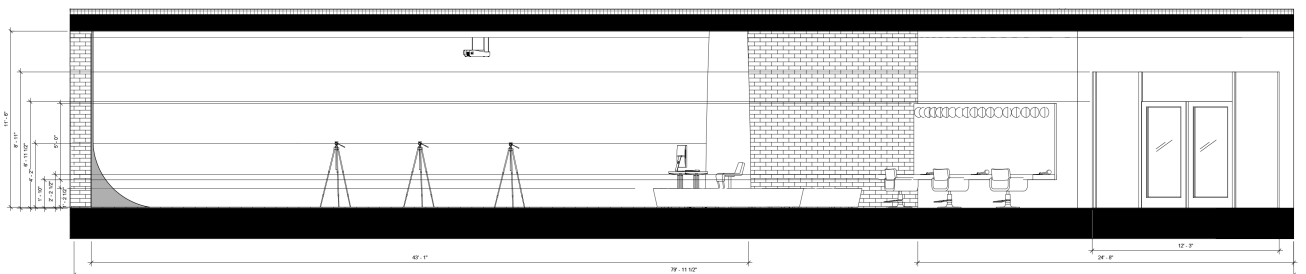


Figure 48. Interior Elevation: North View of Styling Area.
Scale: $\frac{1}{2}' = 1'-0''$



Figure 49. West Perspective of Cyclorama.

6.3.9 SHOWROOM

The showroom of the design studio, located in the southwest corner, is a 3,000 square foot lowered space. Positioned between the retail area and post-production space, it functions as a destination for studio visitors as it hosts rotating featured exhibits. Exhibit information is displayed along the curved north wall while large projection screens have been installed along the west exterior wall to show runway footage. Form and materiality in this space juxtaposes the industrial architecture with organically flowing walls and platforms that simultaneously seep into the floor and suspend in the air. Moody lighting and reflections on ceiling-mounted mirrors intensify enhance depth and produce the look of a space without end. A feeling of infiniteness is intended to challenge visitors to move through the space to discover the exhibit.



Figure 50. South Perspective of Showroom.

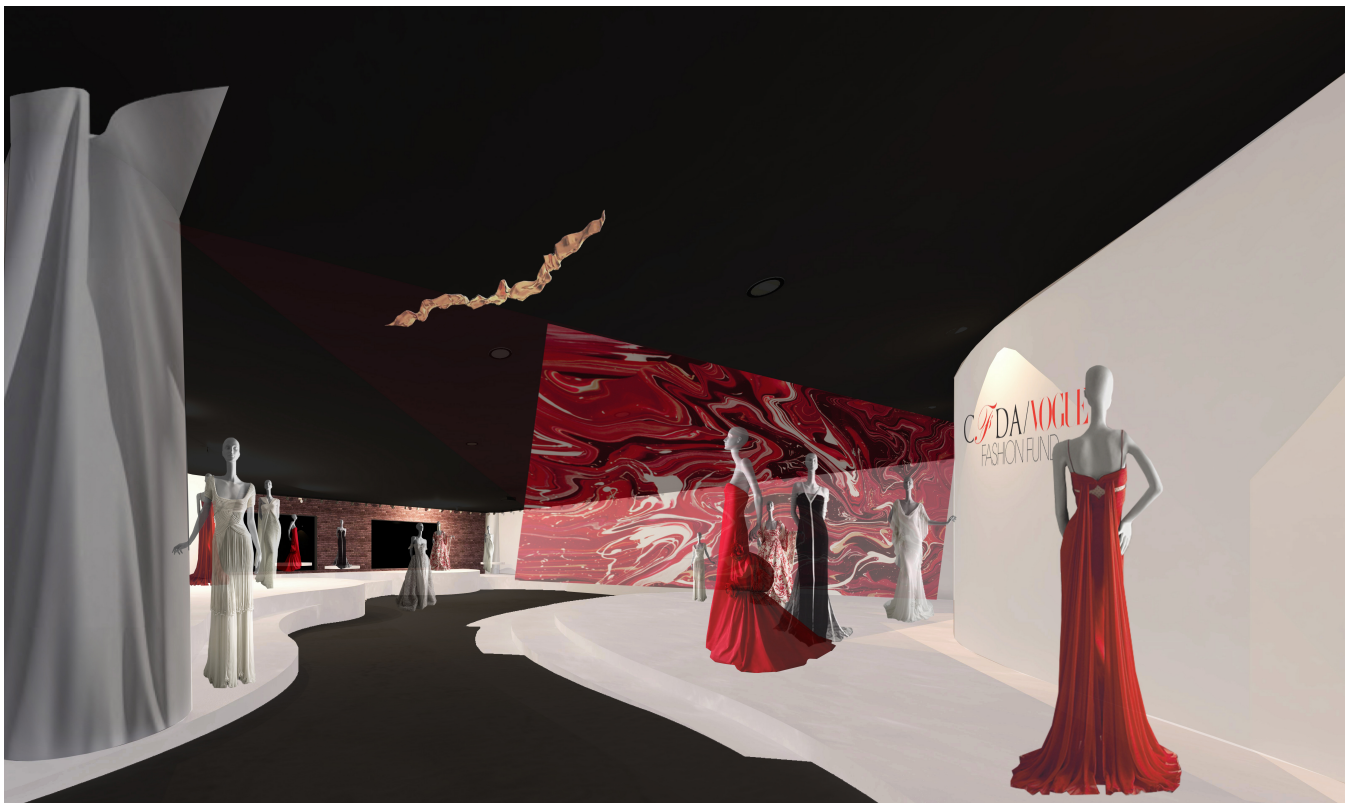


Figure 51. Southwest Perspective of Showroom.

6.3.10 MEZZANINE LOUNGE

Load bearing masonry walls support the new mezzanine level combined with concealed steel framing (trusses above the ceiling plane and columns enclosed in plaster cases) to accommodate concentrated loads caused by the curved roof covering the heighten volume. The central mezzanine lounge is a very active and public space having both the resource library and café. The library shelves are built into permanent partitions and filled with books, periodicals, and magazines on fashion and art. They may act to inform new patrons, inspire the designers, or simply leisurely entertain users as they sip a coffee from the café. This location thoughtfully enables patrons to make conspicuous connections with other areas of activity below. It also provides access to a roof terrace that offers views of the courtyard below and the surrounding city. The roof deck has potted plants and furniture to lounge or host small outdoor functions, as well as a fire escape to the east.



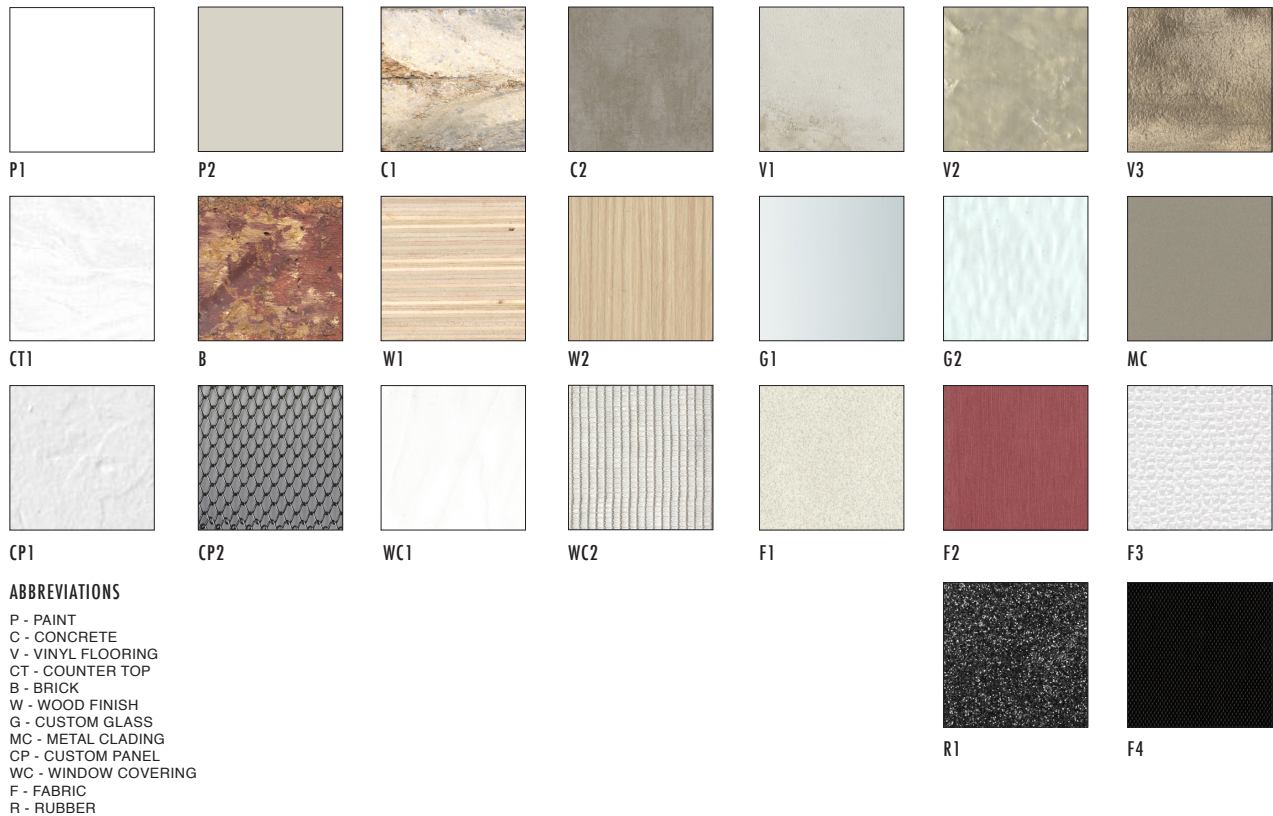
Figure 52. North Perspective of Mezzanine Café.



Figure 53. West Perspective of Roof Terrace.

6.4 SPECIFICATIONS

6.4.1 MATERIAL SELECTIONS



Early industry in Bushwick included brick works, coal yards, and plaster among other factories built along English Kills channel. The Bushwick Glass Company, later known as Brookfield Glass Company, was established in 1869 and became a lucrative industry in the area making a variety of bottles and jars. The implementation of materials like brick, plaster, and glass provide an opportunity for cultural representation, via the natural landscape and the city, and gives users an opportunity to rethink these industries. The studio was designed for a busy street in Bushwick, so masonry brick were reinforced to create a soundproofed barrier around the interior spaces. New glazing allows the building to be partially transparent so that it is more open and inclusive and connected to the landscape. It also plays with the abundant natural light drawn in from the large north facing windows and ceiling voids. Inside, a monochrome palate of white combines with metallic accents and shifting industrial materials. The embedded material systems also conceptually relate to the identity of the building. Galvanized aluminum cladding “breaks through” the structural brick walls. Glass fills voids where the building has been “cut-out”. The translucent and reflective qualities of the glazing and portable scrims enhance the backdrop against which the designer visions glow. As a result, the exterior expression continually merges with the carved out interior. Inside, encased structural

columns delineate key pathways. New partitions are made of raw shop grade plywood, as well as fabric-cast plaster partitions. The original cement floors have been refurbished in the ground level areas. As the floor plane ramps up toward the west, new floors are finished with a uniform recyclable vinyl sheet flooring. (See Appendix A: Materials Schedule on page 203.)

6.4.1.1 MATERIAL EXPLORATION: FABRIC-FORMED PLASTER CASTS

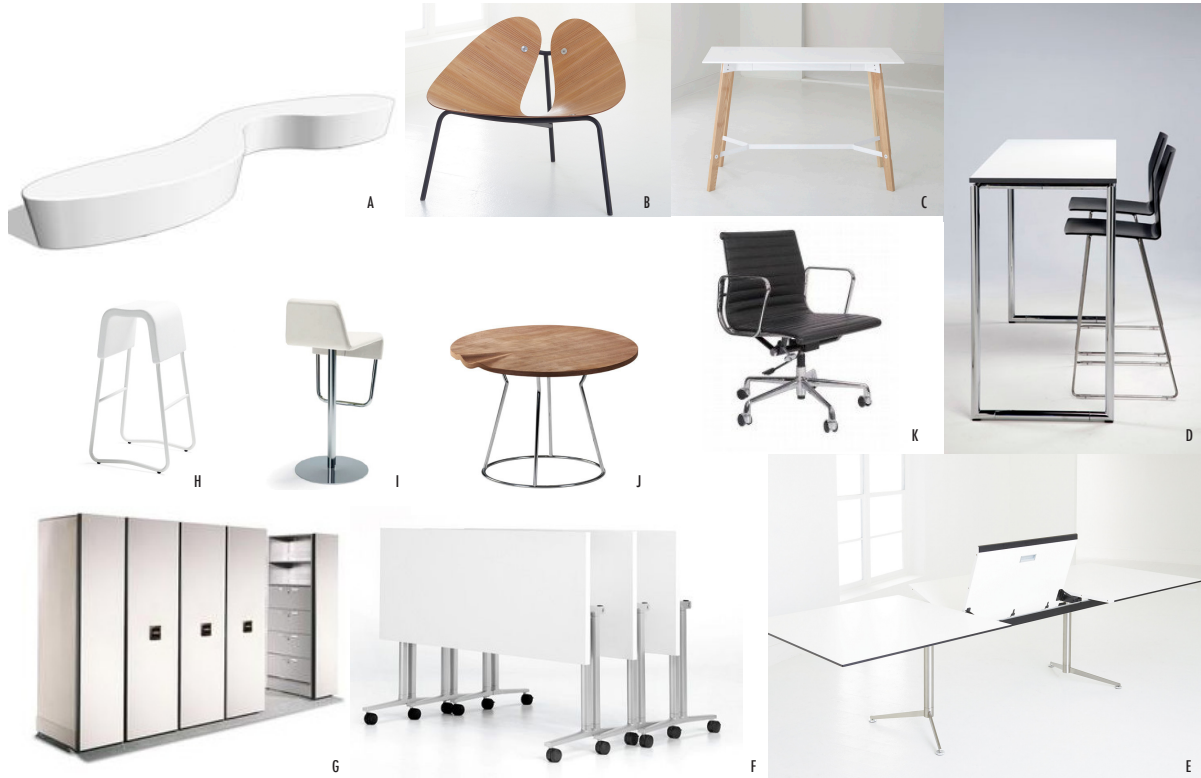
Much like a Surrealist process, the fabric-formed plaster casting process calls attention to spontaneous event not designed form. During the cast process, one can only be concerned with setting up the “event”, as it is the materials that dictate the ideas and determine the product. An “event” is as simple as a subtle ripple or unexpected bulge of plaster cause by undulations in fabric. The mold network is sensitive and will have an effect on aesthetic, but the fabric has no particular shape until the plaster arrives. Ultimately, the mold and casting material will mutually find their own geometry. These undulating white partitions become framed in an armature of structural architecture. The post-industrial aesthetic of the warehouse becomes a contemporary aspect of the project, and the building becomes an open-interpretation of Bushwick’s future.

Pre-cast panels are produced in flexible fabric molds using a flat rectangular sheet of two-way stretch lycra or durable polyethylene geotextile, which does not stick to plaster or cement. The mixing process calls for two-parts plaster with one-part water. Large buckets are useful for measuring the plaster and water, as well as cleaning. The wood frame is construction according to the desired partition size. The fabric acts as a seal with a wood “stencil” to create folded mold casts. Altering the pattern of supports placed beneath the fabric sheet can produce various forms. “Impactos” are objects that push-in against the cast to create impressions. It is also possible to create objects “emerging out” of the cast with beautiful connections in a similar manner. In general, the plaster takes three hours to set. These models give impression of the material form and quality of the curved interior walls, as everything done in a plaster model can be done at full size. Pre-cast panels can be hung or attached to a façade with steel connectors or studs. Tilt-up walls are cast on the ground then tilted up into position. To protect the plaster from wear and damage, wall guards have been installed along the base to provide continuous protection. These guards are made of stainless steel and have LED up lights embedded in them to illuminate the plaster.



Figure 54. Fabric-Cast Process with Plaster.

6.4.2 FURNITURE SELECTIONS



A. High Tower Plasma Grande Bench B. High Tower Wayfarer Bentwood Seat C. High Tower Tenton Standing Table D. High Tower Four Case Bar Table E. High Tower Spinal Meeting Rectangle Table with Extension F. Herman Miller Everywhere Flip-Flop Table G. Spacesaver Mobile Shelving with Cantilever-Recessed Rail H. High Tower Aspen Bar Stool I. High Tower Turner Stool J. High Tower Breeze Coffee Table K. Eames Aluminum Group Side Chair with Arms and Swivel Base



A. Maria Pergay Drape Cabinet in Stainless Steel, Ebony Macassar and Palm Wood B. Mathias Bengtsson Growth Chair in Bronze Cast. C. Mathias Bengtsson Slice Chair in Aluminum. D. Benjamin Graindorge Fallen Tree Bench E. Maria Pergay Steel Cubes. F. Maira Pergay Chevet in Stainless Steel and Acajou G. Mathias Bengtsson Vertical Slice Chair in Maple.

Furniture selection for the Design Studio was primarily based on the functional needs of the users, keeping comfort and flexibility in mind. The High Tower Spinal Meeting Rectangle Table with extension in the administration area and the Spacesaver Mobile Shelves in the materials inventory room are examples of this. The majority adjustable chairs and tables are from commercial companies like High Tower and Herman Miller, which focus on functionality and simplicity. These products have been specked in neutral colours and natural materials keeping in line with material qualities of the space.

Future selection was also viewed an opportunity to bring more artistic pieces into the studio. Pieces from French furniture designer Maria Pergay and Danish-born industrial designer Mathias Bengtsson draw a lot of attention and connect with the ethos of Surrealism. Maria Pergay's furniture pieces resemble images of her imagination related to the world of dreams. Her products, cast in stainless steel, bronze and copper, have a personality split between sculpture and design. Mathias Bengtsson works with diverse industrial materials and processes to challenge the sculptural, technical, and philosophical possibilities of furniture. Like the Surrealists, Bengtsson values a form that "surpasses our imaginative boundaries". He strives to create what has not previously been thought possible, as evidenced in his series of 'Growth Chairs' cast in various metals and woods.

CHAPTER SEVEN – CONCLUSION

The aim of this Master of Interior Design practicum project was to explore Surrealism and study what it could offer the current architectural landscape- specifically, the post-industrial landscape of Bushwick, Brooklyn. The tenants of Andre Breton's Surrealist theory informed the design of a commercial fashion studio and showroom in the adaptive reuse of a vacant warehouse at 71 White Street. As the growth of fashion industry continues to accelerate economically and artistically, interior designers are met with the challenge of redefining the designer studio typology with both private and public functions. This project fosters the creative and professional growth of emerging designers while meeting the socioeconomic and cultural needs of the surrounding population with community engagement. In turn, this project addressed the issues of circulation with a careful distribution of compatible spaces based research into garment production, whilst incorporating sufficient flexibility to allow spaces to be opened to or isolated from the public.

Overall, the project looked at the circumstances of creative activity and deals primarily with design production. The interior design process was intended to demonstrate how the relationship between Surrealism and creativity could be evidenced through spatial representation. I researched the history of the fashion and Surrealism and critically reviewed works influenced by the art movement led by Salvador Dalí, Man Ray, and Elsa Schiaparelli, that delved into the subconscious and the bizarre and beautiful to complete the literature review. I also analyzed precedent, conducted a site analysis, and considered programmatic requirements to create a new design proposal. Throughout this process it was my prerogative to experiment in my own creative process. Through numerous and diverse investigations, I considered how key concepts, such as automatism, could be utilized to enhance the creative and spatial experience within a fashion design studio typology. I found a creative aperture in painting and making plaster molds, which permitted the opportunity to pinpoint where concepts could collage and overlap with that of fashion design and the building's industrial context.

Ultimately, my interpretation of Surrealism came through in the texture, light, and form of the implemented material structures. The structural concept for the studio, predominantly consisting of brick, steel, and concrete, stands in close context to the post-industrial environment. This was maintained to respond to the user's relationship to their environment and the sentiments of the local community. These materials were juxtaposed against sensuous fabric-formed partitions of white plaster to create a space that welcomes spontaneous creation and imagination. As in automatism, the casting process placed value on spontaneous event rather than an intentionally designed form. A technique that suggests that the work has bypassed conscious or rational thought; that the forms were generated by the subconscious without the creator's control. The unpredictable behavior of fabric and plaster determined the product. For that reason, it is in these material structures that the correlative relationship between Surrealism and creativity was evidenced through interior spatial representation. The "anti-aesthetic" beauty of Surrealism steams from unexpected juxtapositions like these.

A studio and showroom typology presents a platform for discussion, critique, and dialogue concerning fashion, architecture, and art. The purpose of the design project was to create a work and exhibit space that provides emerging fashion designers with a platform for just this. It was also intended to give visitors a glance into the production behind fashion in order to expand the limits and possibilities of fashion design in the context of a wider culture. With these initial intentions and parameters, the program attempts to make a contribution to the overall understanding of what makes fashion unique from other design practices. Going forward, other studies on the subject of what makes fashion design distinctive and those subsequently contributing to the furthering of the profession's identity would be a necessary and useful direction for research.

This typology certainly has the potential to be replicated or produced for other design culture. Although this project addresses a space for fashion design, an opportunity to explore these concepts in other spaces for generating creativity also exists. However, this project has found a distinct set of constraints and opportunities because the designed result sits at the intersection between ideology and local context. Surrealism is as visceral experienced spatially as it is artistically. It motions for a new design approach with the power to transform space and permeate creativity. My hope is that this project stands for the complex and interrelated theoretical concepts used to support conceptual development within interior design practice. Evidently, the practice of Surrealism reveals exciting possibilities for the future re-evaluation of the built environment.

The lessons I have extracted from this practicum have less to do with the implementation of theory and consideration of context, and much more do with the process of design. Albeit guided by the theoretical perspective, physical site, surrounding social and physical context, and user experience, the process was more explorative and undefined than the defined result. The building and its interior have been designed to facilitate the fashion design and the creative interactions surrounding it, yet merely serve as a framework for what can only be fully realized through interaction. Since the practicum project is theoretical, the success of the design can only be inferred from the intentions and analysis of the design because interior design solutions are truly dependent on human response and engagement with the space. Consequently, the greater value in this project was in uncovering how spontaneous creation could make it's way into my own design process. The experimental approach inherent in Surrealism made it an excellent model for the creative exploration of an interior design project but also expanded to the extravagances of visual language, in a way I had not explored before. For me, painting corresponded rather closely to the state of dreaming. Although these exercises did not directly translate into the final result, they were influential on my mood- it relaxed my mind into an imaginative state, wherein I could design differently. I learned to welcome innovation and creation, by making way for happenstance, improvisation, collaboration, and discovery along the way.

APPENDICES

Appendix A: Materials Schedule

CODE	MATERIAL	MANUFACTURER	PRODUCT NAME/ CODE	COMMENTS
P1	Paint	Behr	Behr Silver Screen	Specialized formula for projections on paint surface.
P2	Paint	Behr	Sculptor Clay PPU5-8	Non-VOC and low-toxic interior paint.
C1	Cement	N/A	N/A	Pre-existing.
C2	Polish Cement	N/A	N/A	Pre-existing structural cement treated with concrete densifier and floor polish.
V1	Vinyl Tile	Centiva	Atlantis CS 0521- C QU	100% recycled resilient flooring material.
V2	Vinyl Tile	Centiva	Victory – Coral Reef: Beach Moss CR0015-V SS	100% recycled resilient flooring material.
V3	Vinyl Tile	Centiva	Victory - Stria: Bronze SA 1003-V SR	100% recycled resilient flooring material.
CT	Corian Stone	Johnsonite	Cirrus White	Resilient and suitable for horizontal work surfaces.
B	Masonry Brick	N/A	N/A	Pre-existing loading-bearing masonry walls.
W1	Shop-Grade Plywood	Great Northern Lumber	Raw	High quality sheet plywood.
W2	Wood Veneer	Formica	Natural Ash 8843-WR	Veneer with a woodbrush finish.
G1	Custom Glass	Jeld-Wen	Transparent	Durable exterior glazing.
G2	Custom Glass	EcoGlass	Bendheim PCCm - 294	A product of ultra-clean oxygen-fuel fining technology that contains 60% recycled glass (up to 40% post-consumer).
MC	Metal Cladding	3A Composites	Cashmere Mica Cool AB064-0304	Anodized aluminum composite made of fire retardant polyethylene core and two aluminum alloy surface layers for creative façade claddings.
CP1	Custom Panel: Plaster	Statutory #1	Basic White	Fabric-formed cast-in-place panels.
CP2	Wire Mesh	Cascade Coil	18 Ga. Brightened Aluminum	Mesh drapery with a 5/16" weave.
WC1	Window Covering: Motorized Shades	Somfy Systems	Basic White	Semi-translucent material on roller shades reduces the glare but does not block the view.
WC2	Window Covering: Drapery	Maharam	Revel 281160: 001 Silica	Limited addition fabric made of 58% linen and 42% polyester.
F1	Upholstery	Maharam	Compound 466196: 001 Quartz	Antimicrobial, stain resistant material for seating with a reduced environmental impact.
F2	Upholstery	Maharam	Sudden 463000: 011 Flirt	100% polyurethane with 80,000+ double rub abrasion.
F3	Upholstery	Maharam	Cobble 395540: 005 Plaster	Vinyl with cotton backing with stain resistant finish suitable for heavy duty applications.
F4	Upholstery	Maharam	Minimal 566026: 015 Onyx	Offers reduced environmental impact, is Greenguard Children & Schools certified for low chemical and particle emissions. 100,000+ Double rub abrasion.
R1	Counter Top	EcoFlooring	Slate Black	100% recycled rubber is extremely durable and sound absorbent.

Appendix B: List of Figures

Figure 1: Vacant Warehouse: 71 White Street. Bushwick, Brooklyn.
Ashley Welwood, Brooklyn, New York, JPG, August 2012.

Figure 2: 'Exquisite Corpses: Drawing and Disfiguration' at MoMA, June 2012.
Ashley Welwood, New York, New York, JPG, June 2012.

Figure 3: Figure by Pierre Naville, Benjamin Péret, Yves Tanguy, + Jacques Prévert, 1928. (MoMA)
Ashley Welwood, New York, New York, JPG, June 2012.

Figure 4: Drawing Collage by Joan Miró, 1936. (MoMA).
Ashley Welwood, New York, New York, JPG, June 2012.

Figure 5: "The Furniture of Time" by Yves Tanguy, 1939. (MoMA)
Ashley Welwood, New York, New York, JPG, June 2012.

Figure 6: Antoni Gaudí's *Casa Batlló*, Barcelona.
Adrian Beesley, Barcelona, Spain, JPG,
<http://www.istockphoto.com/stock-photo-27746832-frontage-of-casa-battlo.php>

Figure 7: Visual Table of Contents
Ashley Welwood, Winnipeg, Manitoba, PDF, April 2013.

Figure 8. Initial Interior Perspective: North Retail + Café
Ashley Welwood, Winnipeg, Manitoba, PDF, April 2013.

Figure 9. Evolution of Form.
Ashley Welwood, Winnipeg, Manitoba, PDF, June 2013.

Figure 10. Process Paintings.
Ashley Welwood, Winnipeg, Manitoba, PDF, June 2013.

Figure 11. Design Translation: West Perspective: Expiation + Production
Ashley Welwood, Winnipeg, Manitoba, PDF, June 2013.

Figure 12: "Paper to Fabric": Paper drape exercise in the Parsons design studio.
Ashley Welwood, New York, New York, JPG, June 2012.

Figure 13: Time-based drawing exercise with a model in the Parsons classroom.
Ashley Welwood, New York, New York, JPG, July 2012.

Figure 14: "The Self-Excavation": Illustrations for the final project.
Ashley Welwood, New York, New York, JPG, July 2012.

Figure 15. Backstage at the Karen Walker S/S '13 show.
Ashley Welwood, New York, New York, JPG, September 2012.

Figure 16: Viceroy Hotel, Miami.
Wearstler, Kelly. "World of Kelly: Interiors", accessed November 25, 2012
http://www.kellywearstler.com/Kelly-Wearstler---Interiors/interiors_KW,default,pg.html.

Figure 17: Hill Crest Residence, Beverley Hills.
Wearstler, Kelly. "World of Kelly: Residential Projects", accessed October 16, 2013
http://www.kellywearstler.com/Hillcrest-Residence/residences_detail_hillcrest,default,pg.html

Figure 18: Kelly Wearstler solid bronze sculpture, 2013.
Wearstler, Kelly. "Home: Objects", accessed October 16, 2013,
[http://www.kellywearstler.com/SOLID-BRONZE-14"-TALL-DOUBLE-HAND-SCULPTURE/HBR44C080S,default,pd.html?dwvarHBR44C080S_color=BRASS&start=30&productTemplate=product%2fproduct&cgid=Objects](http://www.kellywearstler.com/SOLID-BRONZE-14)

Figure 19: Seamstresses working in the Marchesa production area.
Adolfo Fernandez, New York, New York, JPG, August 2012.

Figure 20: Bust forms for the Marchesa bridal collection.
Adolfo Fernandez, New York, New York, JPG, August 2012.

Figure 21: Designer creating Marchesa embroideries.
Adolfo Fernandez, New York, New York, JPG, August 2012.

Figure 22: Interns working together on Marchesa pattern designs.
Adolfo Fernandez, New York, New York, JPG, August 2012.

Figure 23: Bushwick Community Population Map.
JPG, February 2013.
<http://www.metmuseum.org/en/exhibitions/listings/2012/impossible-conversations/about-the-exhibition>

Figure 24: West View of the Brooklyn Bridge, New York.
Ashley Welwood, Brooklyn, New York, JPG, August 2012.

Figure 25: Grattan Street in Bushwick, Brooklyn.
Ashley Welwood, Brooklyn, New York, JPG, August 2012.

Figure 26: Morgan Avenue L-Train Metro Station, Bushwick.
Ashley Welwood, Brooklyn, New York, JPG, July 2012.

Figure 27: Neighborhood Land Use Map with Transit + Bike Routes, Bushwick.
JPG, February 2013.
<http://www.oasisnyc.net/map.aspx>

Figure 28. Macro Site Plan: Neighborhood Amenities.
Ashley Welwood, JPG, June 2013.

Figure 29. Micro Site Plan: Surrounding Buildings.
Ashley Welwood, JP, June 2013.

Figure 30: Corner view of 71 White Street at McKibbon Street.
Ashley Welwood, Brooklyn, New York, JPG, September 2012.

Figure 31: Interior Loading Dock on McKibbon Street.
Ashley Welwood, Brooklyn, New York, JPG, September 2012.

Figure 32. Spatial Adjacency Diagram.
Ashley Welwood, PDF, May 2013.

Figure 33. Site Plan.
Ashley Welwood, PDF, June, 2014.

Figure 34. Exterior Building Elevations.
Ashley Welwood, PDF, June 2014.

Figure 35. Interior Section: North-South Facing North.
Ashley Welwood, PDF, July 2014.

Figure 36. Interior Section: East-West Across Mezzanine.
Ashley Welwood, PDF, July 2014.

Figure 37. Exterior Perspective: Northeast view of McKibbon Street Entrance.
Ashley Welwood, PDF, July 2014.

Figure 38. Interior Elevation: North View of Reception.
Ashley Welwood, PDF, July 2014.

Figure 39. Interior Elevation: West View of Reception.
Ashley Welwood, PDF, July 2014.

Figure 40. East Perspective of Reception Area.
Ashley Welwood, PDF, July 2014.

Figure 41. Northwest Perspective of Administration Area with Courtyard.
Ashley Welwood, PDF, July 2014.

Figure 42. Interior Elevation: East View of Design + Patterns.
Ashley Welwood, PDF, July 2014.

Figure 43. Southeast Perspective of Design + Patterns Area.
Ashley Welwood, PDF, July 2014.

Figure 44. West Perspective of Samples Fitting Area.
Ashley Welwood, PDF, July 2014.

Figure 45. Interior Elevation: East View of Sewing + Cutting Area.
Ashley Welwood, PDF, July 2014.

Figure 46. South Perspective of Sewing + Cutting Area.
Ashley Welwood, PDF, July 2014.

Figure 47. Southeast Perspective of Learning Area.
Ashley Welwood, PDF, July 2014.

Figure 48. Interior Elevation: North View of Styling Area.
Ashley Welwood, PDF, July 2014.

Figure 49. West Perspective of Cyclorama.
Ashley Welwood, PDF, July 2014.

Figure 50. South Perspective of Showroom.
Ashley Welwood, PDF, July 2014.

Figure 51. Southwest Perspective of Showroom.
Ashley Welwood, PDF, July 2014.

Figure 52. North Perspective of Mezzanine Café.
Ashley Welwood, PDF, July 2014.

Figure 53. West Perspective of Roof Terrace.
Ashley Welwood, PDF, July 2014.

Figure 54. Fabric-Cast Process with Plaster.
Ashley Welwood, JPG, July 2014.

Appendix C: Works Cited

- "About Parsons", Parsons The New School for Design, accessed April 28, 2013, <http://www.newschool.edu/parsons/about/>
- Ades, Dawn. *Surrealist Art*. Chicago: The Art Institute of Chicago, 1997.
- Arnold, David. "'Just Rehashed Surrealism'? The Writing of Barrett Watten." In *Poetry and Language Writing: Objective and Surreal*. Liverpool: Liverpool University Press, 2008.
- Arnold, David. "Surrealism: An Excommunicated Vessel." In *Poetry and Language Writing: Objective and Surreal*. Liverpool: Liverpool University Press, 2008.
- Barnell, Maurice. *Design, Creativity, and Culture: An Orientation to Design*. London: Black Dog Publishing, 2011.
- Bolton, Andrew, and Harold Koda. *Schiaparelli & Prada: Impossible Conversations*. New Haven: Yale University Press, 2012.
- Caws, Mary Ann. *Salvador Dalí*. London: Reaktion Books Ltd., 2008.
- Chalayan, Hussein. 2009. "Chalayan: Spring 2010 Ready-to-Wear" Style.com, accessed January 23, 2012, <http://www.style.com/fashionshows/video/S2010RTWHCHALAYA>.
- Collins, Penny, and Judith Griffin. *Wear Your Chair: When Fashion Meets Interior Design*. New York: Fairchild Publications, Inc., 2007.
- Council of Fashion Designers of America. "Mission Statement." Accessed March 12, 2013. <http://cfda.com/about/missionstatement>.
- Cunningham, David. "The Futures of Surrealism: Hegelianism, Romanticism, and the Avant Garde." *SubStance* 34, no. 2 (2005), 47-65. <http://www.jstor.org/stable/3685743>
- Currey, Mason. *Daily Rituals: How Artists Work*. New York: Alfred A. Knopf, 2013.
- di Firenze, Biennale. *Art/Fashion*. New York: Distributed Art Publishers, Inc., 1997.
- Edwards, Clive. "Structure, Cladding and Detail: The Role of textiles in the Associations Between Identity, the Interior and Dress, 1860-1920." In *Fashion, Interior Design and the Contours of Modern Identity*, edited by Alla Myzelev and John Potvin, 19-41. England: Ashgate Publishing Limited, 2010.
- Evans, Caroline. "No Man's Land" in *Toward a New Interior: An Anthology of Interior Design Theory*, edited by Lois Weinthal, 127-141. New York: Princeton Architectural Press, 2011.
- Evans, Caroline, and Susannah Frankel. *The House of Viktor & Rolf*. London: Merrell Publishers Limited, 2008.
- Fort, Ilene S., and Tere Arcq. *In Wonderland: The Surrealist Adventures of Women Artists in Mexico and the United States*. London: Prestel Publishing Ltd., 2012.
- Grant, Kim. *Surrealism and The Visual Arts: Theory and Reception*. Cambridge: Cambridge University Press, 2005.
- Hemphill, Scott C., and Jeannie Suk. "The Law, Culture, and Economics of Fashion." (2009), <http://ssrn.com/abstract=1323487>.
- Hugnet, Georges, and Margaret Scolari. "In Light of Surrealism." *Bulletin of the Museum of Modern Art* 4, no. 2/3 (1936), 19-32. <http://www.jstor.org/stable/4057868>
- Johnson Sweeney, James and Josep Luis Sert. *Antoni Gaudí*. New York: Frederick A. Praeger Inc. Publishers, 1960.

- Kelly Wearstler, Inc. "World of Kelly." Accessed November 21, 2012. <http://www.kellywearstler.com/world-of-kelly/world-of-kelly,default,pg.html>.
- Klingsöhr-Lehroy, Cathrin. *Surrealism*. Los Angeles: Taschen, 2004.
- Koberg, Don and Jim Bagnell, *The Universal Traveller*. New York: Axzo Press, 2003.
- Potvin, John. "The Velvet Masquerade: Fashion, Interior Design and the Furnished Body." In *Fashion, Interior Design and the Contours of Modern Identity*, edited by Alla Myzelev and John Potvin, 1-18. England: Ashgate Publishing Limited, 2010.
- Macdonald, Seumas. "The Theoretical Writings of Futurism, Dada, and Surrealism." (1998), www.jeltzz.com/Essays/Futurism.rtf
- Martin, Richard. *Fashion and Surrealism*. New York: Rizzoli International Publications, Inc., 1987.
- McNeil, Peter. "Crafting Queer Spaces: Privacy and Posturing." In *Fashion, Interior Design and the Contours of Modern Identity*, edited by Alla Myzelev and John Potvin, 19-41. England: Ashgate Publishing Limited, 2010.
- Orban, Clara. *The Culture of Fragments*, Amsterdam: Rodopi B.V., 1997.
- Ray, Paul C., "Meaning and Textually: A Surrealist Example." *Twentieth Century Literature* 26, no. 3 (1980), 306322. <http://jstor.org/stable/441391>.
- Refinery 29. "Inside World-Famous Interior Designer Kelly Wearstler's Hot HQ." Accessed November 25, 2012. <http://www.refinery29.com/kelly-wearstler-exclusive-interview>.
- "Schiaparelli and Prada: Impossible Conversations", The Metropolitan Museum of Art, accessed April 1, 2013, <http://www.metmuseum.org/exhibitions/listings/2012/impossible-conversations>.
- Stern, Radu. *Against Fashion: Clothing as Art, 1850-1930*. Cambridge: The MIT Press, 2004.
- Sudjic, Deyan. *The Language of Things: Understanding the World of Desirable Objects*. New York: W.W. Norton & Company, 2009.
- T Magazine. "Profile in Style: Kelly Wearstler." April 27, 2010. Accessed November 25, 2012, <http://www.nytimes.com/interactive/2010/05/02/tmagazine/02well-collage.html>.
- The American Institute of Architects. *Architectural Graphic Standard: Eleventh Edition*, edited by Andrew Pressman. New Jersey: John Wiley & Sons, Inc., 2007.
- van Hensbergen, Gijs. *Gaudí: A Biography*. New York: HarperCollins Publishers, 2001.
- "Viktor & Rolf", Style.com, accessed February 28 2012, <http://www.style.com/fashionshows/designerdirectory/VIKROLF/seasons/>
- Wearstler, Kelly. *Hue*. New York: AMMO Books, LLC., 2009.
- White, Palmer. *Elsa Schiaparelli: Empress of Paris Fashion*. New York: Rizzoli, 1986.
- Wigley, Mark. *White Walls, Designer Dresses: The Fashioning of Modern Architecture*. Cambridge: The MIT Press, 2001.

Appendix D: Copy Right Permissions

Figure 6. Antoni Gaudí's *Casa Batlló*, Barcelona. Page 26.

Stock Photography: Search Royalty Free Images & Photos – iStock

13-10-17 2:16 PM

Please save this invoice/receipt as a record of your purchase.



iStockphoto LP, Suite 200 – 1240 20th Ave SE
Calgary, Alberta T2G 1M8 Canada
GST #: 83844 6821 RT0001

Order Number: **21051832**
Date (DD/MM/YYYY): **17/10/2013**

Billing Information

Ashley Welwood
University of Manitoba
21-580 Broadway
Winnipeg, Manitoba
R3C 0W5
Canada

Payment Information



Last 4 digits of card: **4798**

Order Summary



File: [#27746832](#) **\$6.25 CAD**
XSmall
Standard License (Included)

Subtotal **\$6.25 CAD**

GST (5%) **\$0.31 CAD**

Total \$6.56 CAD

The use of these files is subject to the terms and conditions of the agreements below and all other applicable [license provisions](#):

- [Content License Agreement](#)
- iStockphoto LP, 200 – 1240 20 AVE SE, Calgary, Alberta, T2G 1M8 Canada



Permission to Use Copyrighted Material

Date 10/16/2013
Name Ashley Welwood
Address 21-580 Broadway Winnipeg, Manitoba, Canada R3C 0W5

I, Ashley Welwood, a graduate student at The University of Manitoba, request permission to quote / reproduce the material listed below in preparation of my thesis / practicum for the degree of Master of Interior Design.

My thesis / practicum will be microfiched by Library and Archives Canada (LAC). A microfiche copy of the thesis / practicum will be available for loan from LAC, and will be reproduced and sold in various formats through LAC's agent, University Microfilms International (UMI). My thesis / practicum may also be submitted in an electronic format to The University of Manitoba, and be accessible to a worldwide audience from both the University of Manitoba's and LAC's Theses Canada (www.collectionscanada.ca/thesescanada) websites. I would be very grateful for your favourable consideration of this request.

Title of article / book World of Kelly: Commercial Projects
Page numbers http://www.kellywearstler.com/Viceroy-Miami/commercial_detail_viceroy_miami_default.pg.html

Title and number of image The Viceroy Miami (First Image)

Publisher and year Kelly Wearstler Studio, 2009.

Journal name, issue number Commercial Projects

Signature of author or copyright holder(s) 

Authorization is granted to the above named graduate student, the University of Manitoba and Library and Archives Canada and their associates to reproduce excerpts from the following in their thesis/ practicum:

Please print name(s) JULIAN FINNEY

Title(s) ASSIGNMENT TO KELLY WEARSTLER

Date 10/22/13

Please return this signed form to the address of the student seeking permission (noted above).
Thank you for your time.



Permission to Use Copyrighted Material

Date 10/16/2013
Name Ashley Welwood
Address 21-580.Broadway_Winnipeg, Manitoba, Canada R3C.0W5

I, Ashley Welwood, a graduate student at The University of Manitoba, request permission to quote / reproduce the material listed below in preparation of my thesis / practicum for the degree of Master of Interior Design.

My thesis / practicum will be microfiched by Library and Archives Canada (LAC). A microfiche copy of the thesis / practicum will be available for loan from LAC, and will be reproduced and sold in various formats through LAC's agent, University Microfilms International (UMI). My thesis / practicum may also be submitted in an electronic format to The University of Manitoba, and be accessible to a worldwide audience from both the University of Manitoba's and LAC's Theses Canada (www.collectionscanada.ca/thesescanada) websites. I would be very grateful for your favourable consideration of this request.

Title of article / book World of Kelly: Residential Projects
Page numbers http://www.kellywearstler.com/Hillcrest-Residence/residences_detail_hillcrest.default.pg.html

Title and number of image Hill Crest Residence - Beverley Hills, CA (Third Image)
Publisher and year Kelly Wearstler Studio, 2009.

Journal name, issue number Residential Projects
Signature of author or copyright holder(s) 

Authorization is granted to the above named graduate student, the University of Manitoba and Library and Archives Canada and their associates to reproduce excerpts from the following in their thesis/ practicum:

Please print name(s) JULIAN FINLEY
Title(s) ASST TO KELLY WEARSTLER
Date 10/20/13

Please return this signed form to the address of the student seeking permission (noted above).
Thank you for your time.

