

Syracuse University

SURFACE

Architecture Thesis Prep

School of Architecture Dissertations and
Theses

5-2000

Space/Surface/Body: Surface as Device Between Inside and Outside

Samantha Whitney

Follow this and additional works at: https://surface.syr.edu/architecture_tpreps



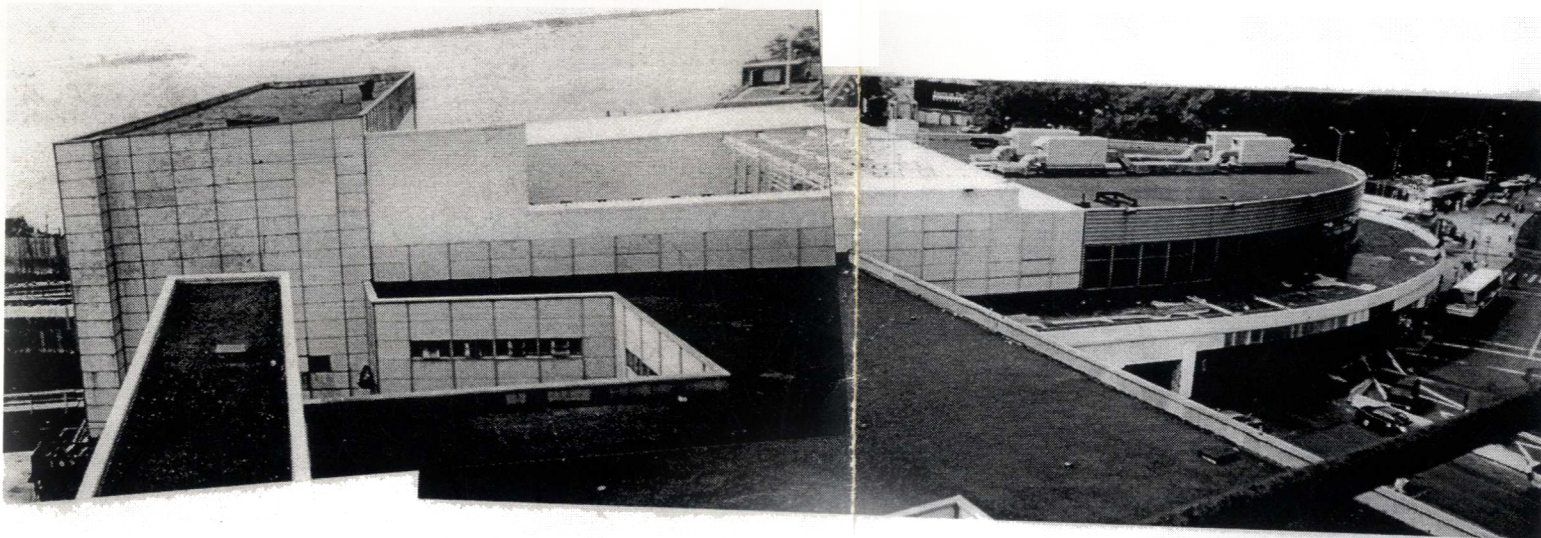
Part of the [Architecture Commons](#)

Recommended Citation

Whitney, Samantha, "Space/Surface/Body: Surface as Device Between Inside and Outside" (2000).
Architecture Thesis Prep. 179.

https://surface.syr.edu/architecture_tpreps/179

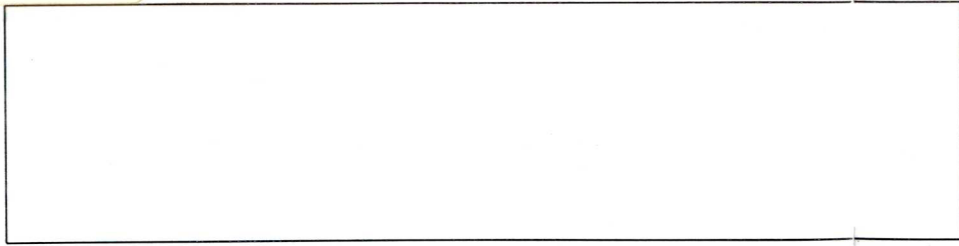
This Thesis Prep is brought to you for free and open access by the School of Architecture Dissertations and Theses at SURFACE. It has been accepted for inclusion in Architecture Thesis Prep by an authorized administrator of SURFACE. For more information, please contact surface@syr.edu.

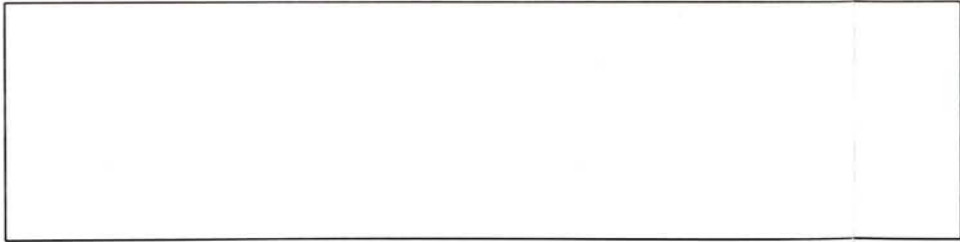


space/surface/body

surface as device between inside and outside

**s.whitney
brown
kamell
swischuk**





**The understanding of spatial boundaries belonging to
a taxonomy of fashion design tested in architecture.**

contents

- a. **proposal**
- b. **context**
- c. **function(s)**
- d. **method**
- e. **underneath it all**
- f. **reference**

sur.face n. 1. the outer or the top-most boundary of an object. 2. the superficial or external aspect

body n. 1. the entire material or physical structure of an organism. 6. a well-defined object, mass, or collection of material.

mask v. to modify or eliminate details of by use of a *mask*. syn.:conceal ant.:reveal

reveal v. 1. to make known. 2. to bring to view; show.

inside n. 1. an inner or interior part. 2. an inner side or surface.

outside n. 1. the outer surface or side; exterior. 2. the space beyond a boundary or limit

interior adj. of or located on the inside; inner. n. 1. the internal portion or area; inside

exterior adj. outer; external. n. an outer or outward part, surface, or aspect

proposal: a

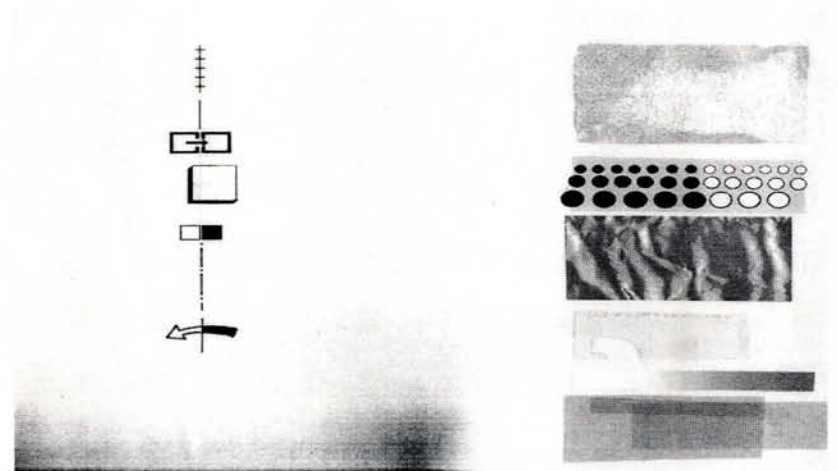
Surfaces affect the spaces they define. They are devices that call into question the convergence of inside and outside. A fashion of surface is a philosophy rooted in Japanese design. Western clothes are designed and cut with the body as a starting point, minimizing the space between fabric and skin. Japanese clothes begin with the fabric, the space between is a territory which varies according to the surface and to the body.¹⁴ In the Japanese tradition of reducing clothing to its simplest form, the textile is that which makes the garment idiosyncratic. Surface becomes the medium which illuminates the body underneath.

Depth must be hidden. Where? On the surface.³

Using a technique of *masking* and *revealing*, the surface will be the device which links the inside (interior, or terminal) with the outside (exterior, or city).⁴ That is to say that the building's surface will be considered as clothing on a body. The building's program as the body which is clothed. The territory between the fabric and skin the space which relates the terminal to the city. The terminal is likened to a three dimensional fabric to be passed through from exterior to interior to exterior.

method n. 2. orderly arrangement of parts or steps to accomplish an end

house v.2. to shelter, keep, or store. 3. to contain; harbor.



a

The understanding of spatial boundaries belonging to a medium of surface most intimately associated with the body will be applied to an architectural program and an urban site as a *method* for making space for which to house the clothed body. Specific associations with surface as garment wrapping the body and surface as enclosure wrapping pieces of program will be tested through the following conditions to explore the varying potentials of that convergence of interior and exterior space.

surface/surface relationships:

stitch
cut
puncture
overlap
seam
fold

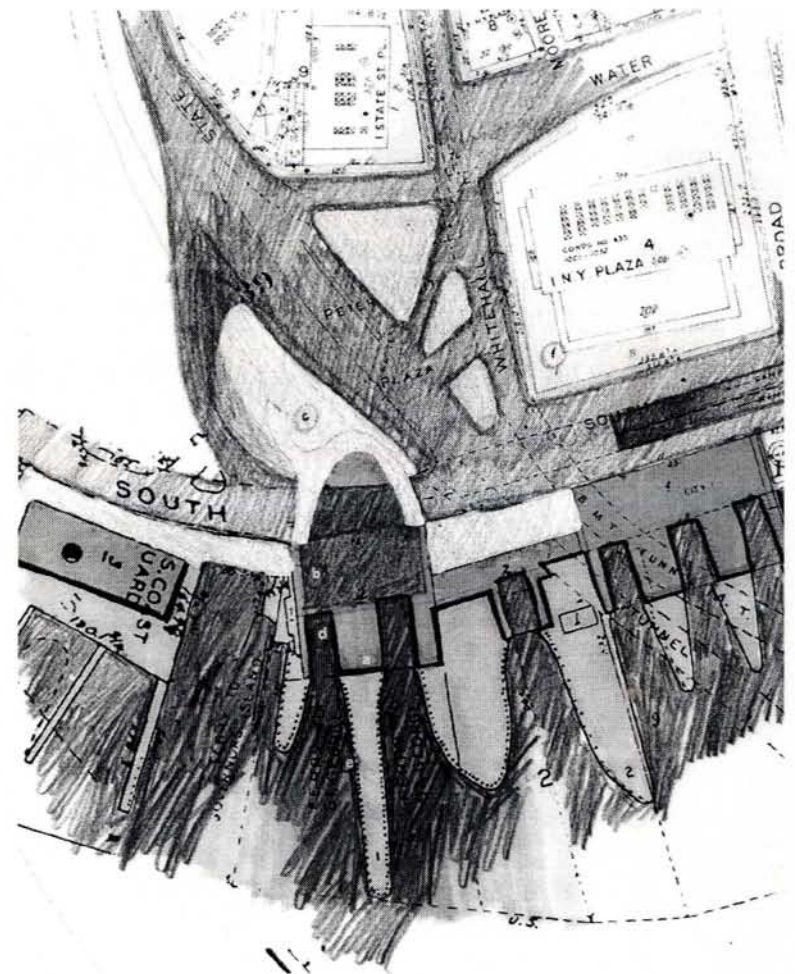
surface properties:

printed
sculpted
reflective
transparent
dyed
layered

fabric n.3 any similar material

"fabric" n.1. a cloth produced esp. by knitting or weaving fibers

communication n.2. the exchange of thoughts, messages, or information

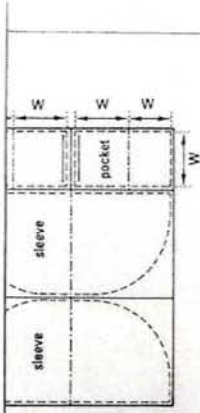
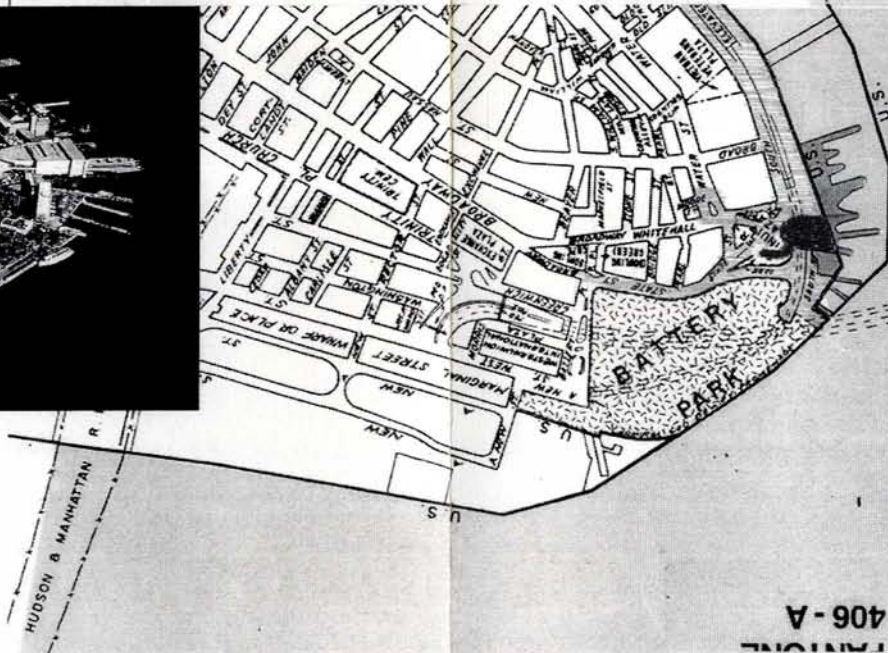


context: b

The site occupies the southernmost tip of lower Manhattan. It is a port of entry, a gateway to the metropolis. It is an edge: of the larger urban fabric of New York and of the surrounding fabric of the Financial District. The east and west sides of Manhattan converge at the ferry terminal. The terminal extends from 100ft. north of the pierhead line to 100ft. north of South Street occupying 38,300sq.ft. The project site occupies a 240,000sq.ft. area bound by State Street to the north, the East River to the south, Whitehall Street to the east, and Battery Park to the west. The site includes the ferry terminal, South Ferry Plaza, the ferry vehicle queuing lane, a perpendicular parking lane and NYCDPR and Coast Guard access road. South Ferry Plaza is the rectangular area bordered by Battery Park, State Street, Whitehall Street, and South Street.

Architectural surfaces convey information. As space can be configured around the body, it can also shape itself around other value systems like use exchange, and symbol, those symbols that control our cultural/consumerist actions.⁵ The site and program presented have potential for testing the relationships of space/surface/body/surface/space as a cross-section of our visual consumerist culture. The project is for the D.O.T. of the City of New York. Materials, colors and textures licensed to the Department of Transportation become the signs, symbols, and language of the city tested in the project. Combined with attention to visual merchandising and advertising, these surfaces begin to reference the urban landscape simultaneous to the making of space around a "body".





1215 Lining

HIPPARI PATTERN

Lining same as fabric, except where otherwise indicated.

b

MADE IN ENGLAND

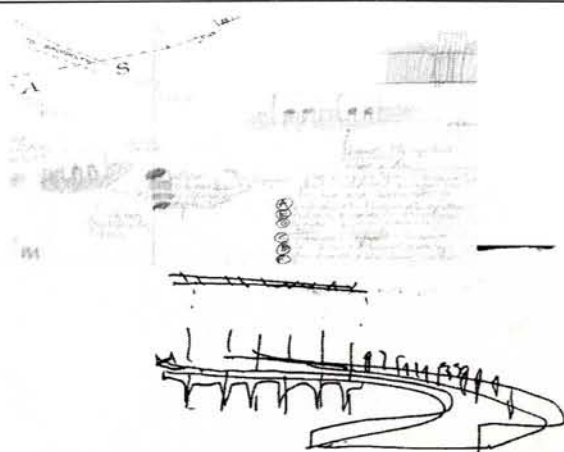
GOVERNORS ISLAND

BAY



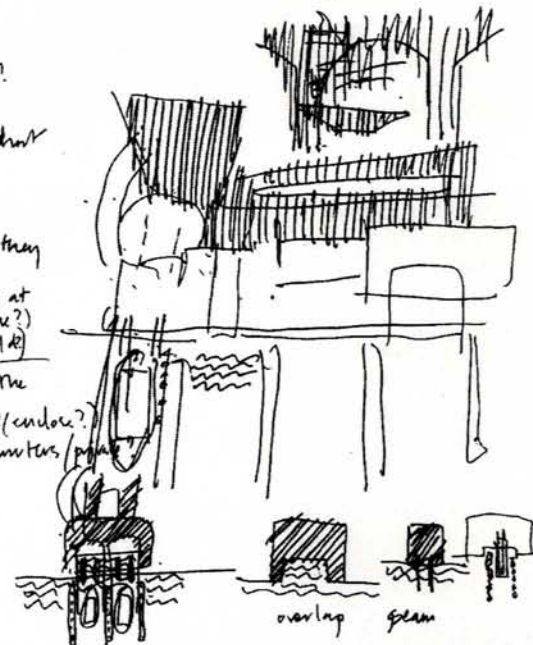
et

b



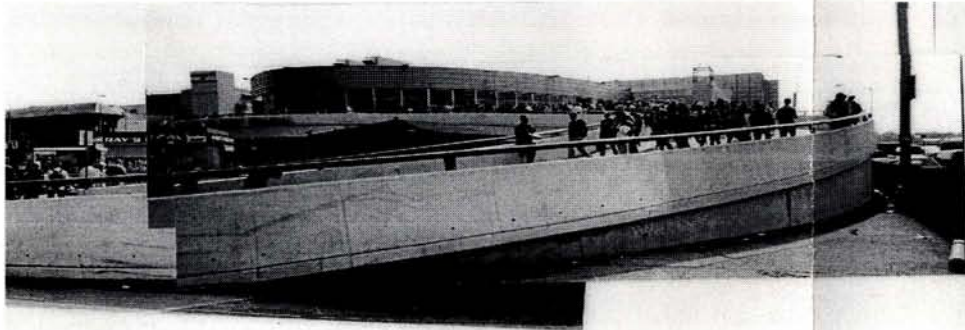
boundaries?
occupation?

investigate what
the surfaces
are ~~and~~
horizontal
vertical
where/how are they
joined/defined
bound?
what happens at
a seam? (line?)
an overlap? (fold?)
who occupies the
spaces the
surfaces bind?/enclose?
people? - commuters, people
cars?
buses?



overlap seam

b



function(s): c

The terminal is a place of limbo and will bridge the gap that exists between exterior and interior. The exterior speaks the language of civilization, that of information <city>, the interior speaks the language of culture, the language of the experience of things <street>.3 The terminal operates as a three-dimensional urban *fabric* which is passed through as a point of entry/departure from the city. The territory between program and enclosure <fabric and skin> is the supporting infrastructure of the project- circulation. It is the space of the exteriorbrought to the interior.

It is a warped interior boulevard <ground plane> where life unfolds. Through their scale and varieties, the effect of the inhabited planes becomes almost that of the street; this boulevard generates a system of supra-programmatic "urban" elements in the interior: plazas, parks, monumental staircases, cafes, shops.17 To enrich the circulation experience, and to introduce more effecient and utilitarian paths, escalators and elevators create short circuits that complement pedestrian <and vehicular> options with mechanical ones and establishes the necessary programmatic connections.

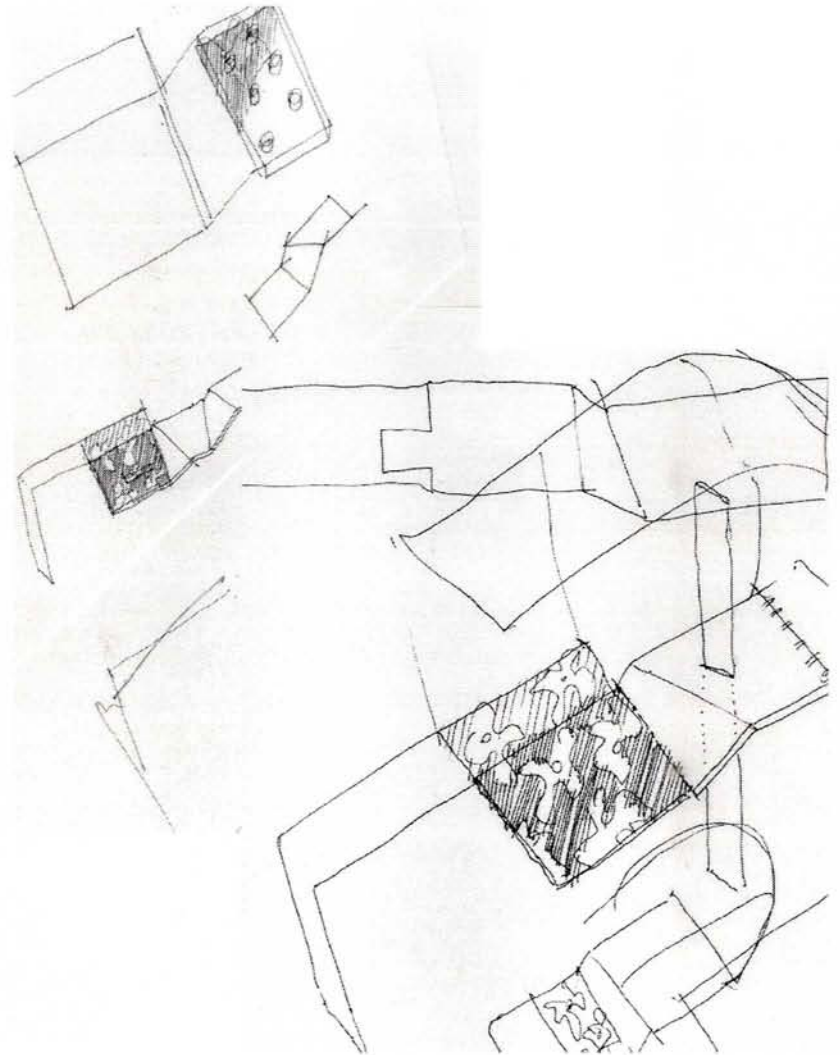
blvd		15,000 sq.ft.
bowling alley/ video arcade		
newsstand/ bookshop	2,000	10,000
pharmacy		2,000
ray's pizza		2,000
krispy kreme		2,000
dry cleaners		2,000
post office		1,000
barber shop		1,000
nail salon	1,000	
information kiosk	100	
shoe shine/repair kiosk		100
ATMs		50
souvinir stand		50
total		38,300

c

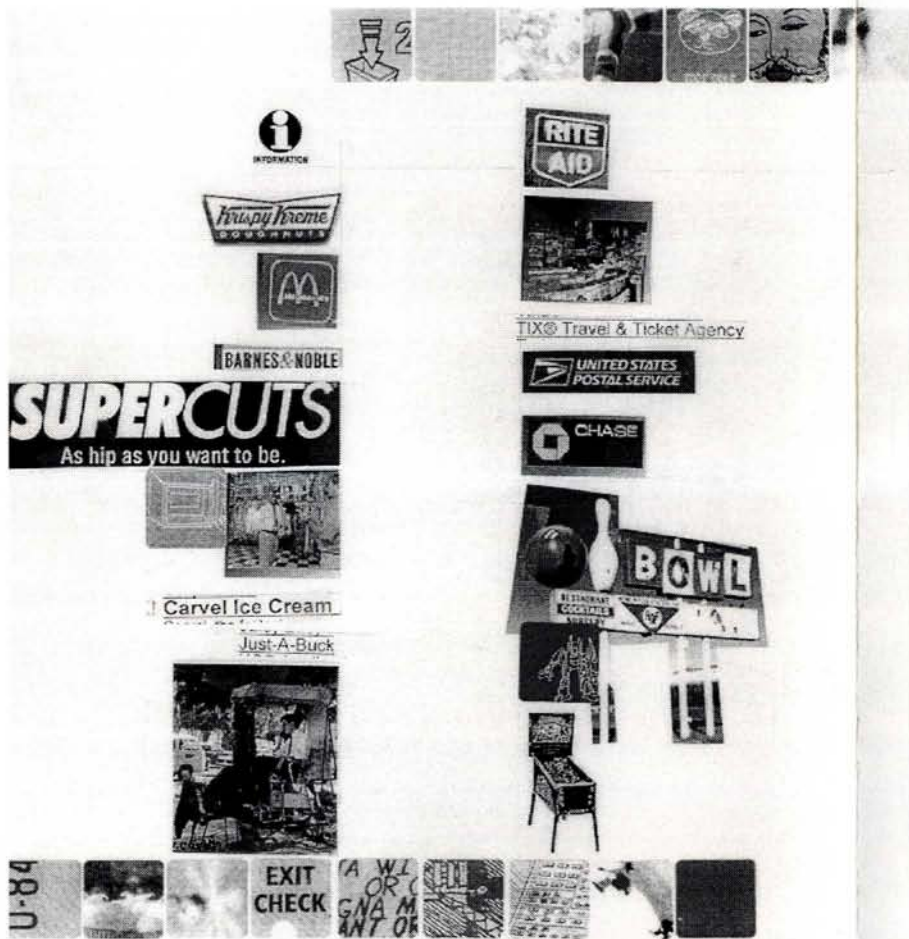
This *warped interior boulevard* is the main programmatic element of the project. It is an infrastructure consisting of groundplanes/ramps/ passenger bridges/escalators/underground subway tunnel connections. It is the main collision of the surface/surface conditions in the project's context. *Stitch/cut/puncture/overlap/abut/seam/fold* intersect to describe a place where the functions also intersect in the territory between program and enclosure.

The *boulevard* will house the functions of:

- waiting
- meeting
- eating
- viewing
- entertainment
- service



c



method: d

The surface/surface relationships of stitch/cut/puncture/overlap/seam/fold are to be the defining *method* for the making of space. The potential for varying spatial perceptions is limited to the surface properties of printed/sculpted/reflective/transparent/dyed/layered. This method, similar to traditional kimono construction is about the generation of form from a two-dimensional surface.¹⁹ Surface to surface joints vary with respect to the fabric and with respect to the space that is desired around the body.

The following precedence combined with an analytical study of: masking/revealing, inside/outside, interior/exterior, surface/skin, body/program will inform the application of the method to the architectural proposition(a).

Rufer House Loos

Abura gami Coat Miyake

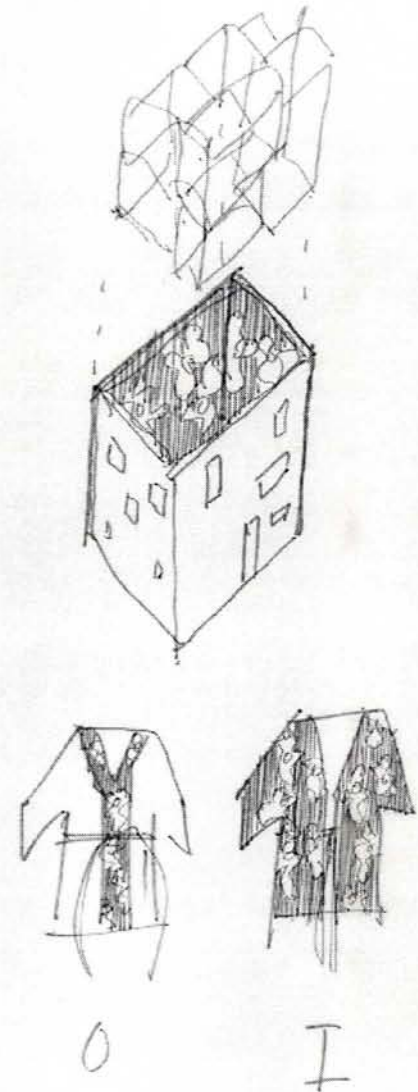
Tugendhat House Mies

Samsung Museum of Art Gehry

IIT Campus Center Koolhaas

Spandex Houndstooth Comme des Garçons

When J. Mandle Performance

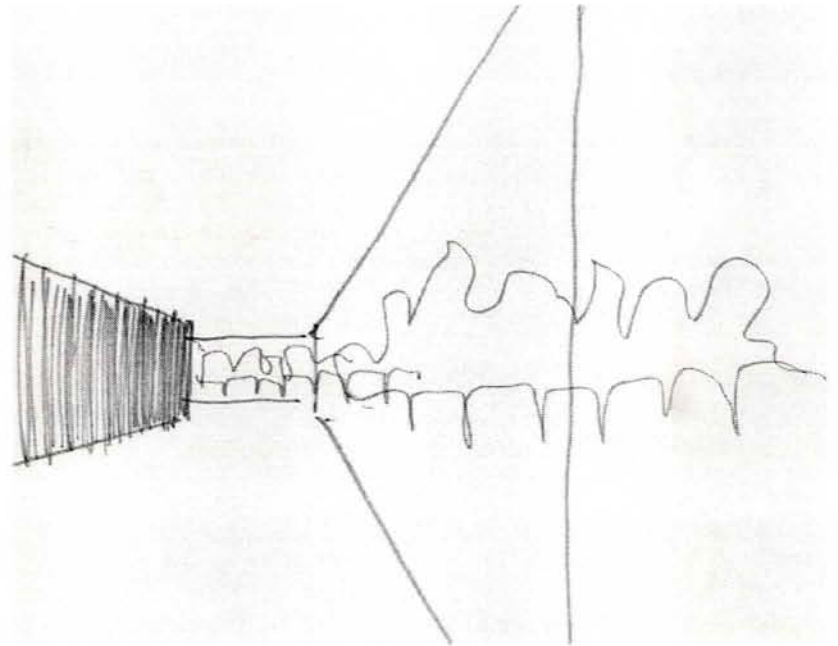


d

masking *Loos*

The architecture of Adolf Loos expressed his interest in the parallel operations of clothing the body and housing the clothed body. 'Modern man uses his clothes as a *mask*.' Exterior surface as "mask" establishes an awareness of the concealed condition by exploiting its absence.

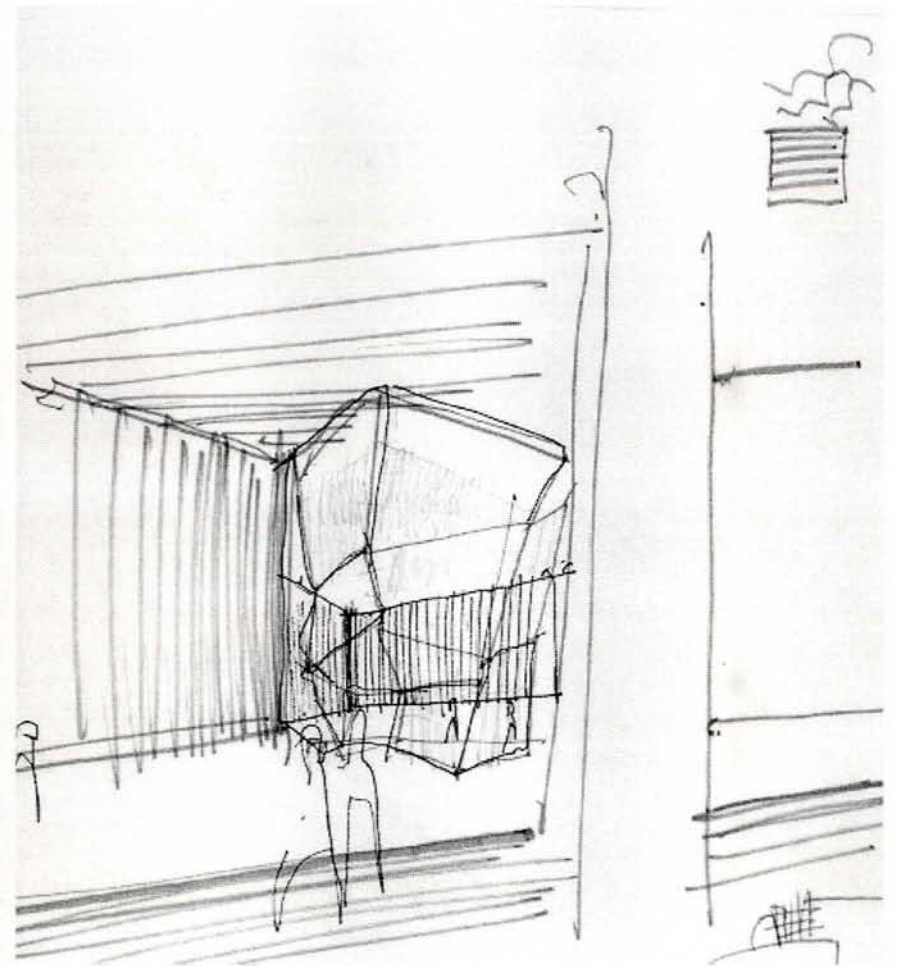
The Villa Rufer is an example of Loos' interest in separating the skin of the exterior from the spatial volumes within. The openings made in the skin are not intended to establish a connection between interior and exterior space.



d

revealing *Mies*

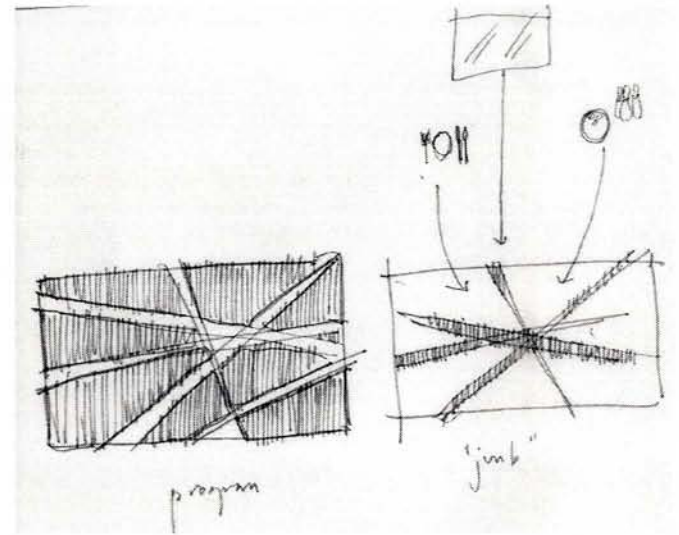
The work of Mies van der Rohe at the Villa Tugendhat is an example of the convergence of interior and exterior space. As Miyake did later, Mies *revealed* the space or the body of the building vis-a-vis the skin or surfaces of enclosure. Unlike Loos, the exterior surfaces of the Tugendhat house are unified with the spaces of the interior. This is realized through free flowing space and the dematerialization of surface as enclosure. A wall, which forms an enclosure as a glass skin, then turns a corner and becomes a solid plane as part of the interior space. The surface operates to unify the boundary that exists between inside and outside. Where Loos sought to separate the inside from the outside, Mies unified the two.



d

fold Gehry

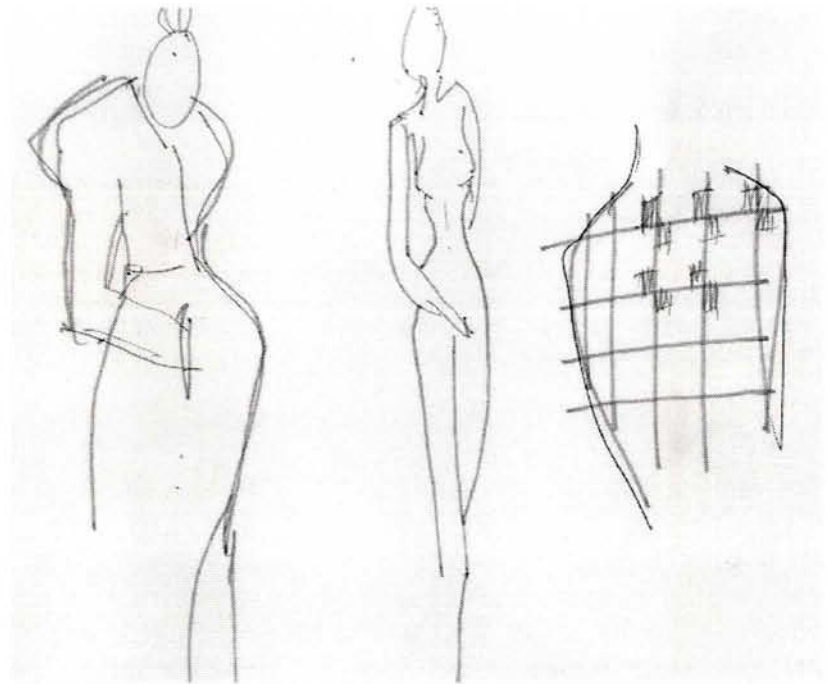
Surfaces which incorporate space within themselves and relate to the aforementioned surface to surface conditions of stitch, *fold*, overlap, etc. are seen in Frank Gehry's Samsung Museum of Art. The ground level is relatively revealed, the activity of the space presented to the outside as the fabric-like surface of the glass skin seeps inward, folding on itself and into the space.



d

overlap *Koolhaas*

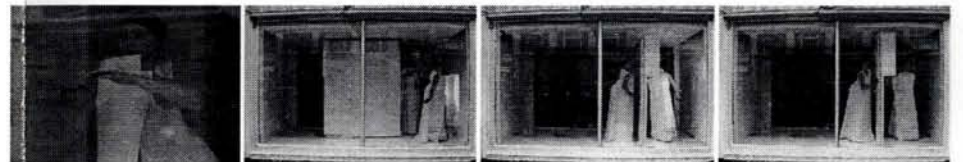
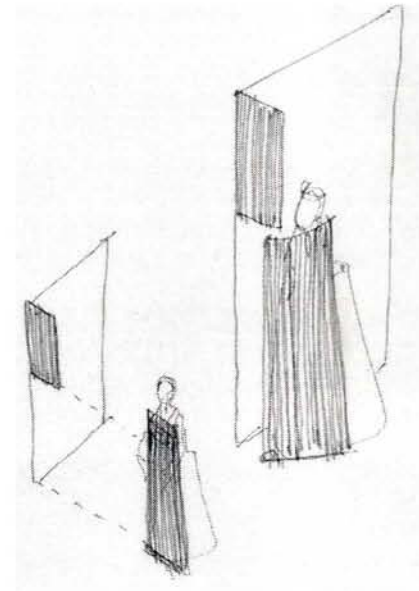
The OMA entry for the IIT Campus Center competition is a consumerist "mat"²⁴ or patchwork of program pieces. There exists unexpected *overlap* in circulation and program. Program is a situational organization concerned with the smooth efficiency of shopping places <the typology of the mall> in a consumer culture.



d

printed/sculpted *Commes des Garçons*

The Spring 97 collection of Comme des Garçons featuring pieces in *Spandex Houndstooth* is a critique of clothing the body. Houndstooth patterns have specific associations with weaving processes of wool. Here the pattern is enlarged 400% and *printed* onto spandex, separating the pattern of the surface from its former construction. The *sculpted* forms within the fabric are a sarcastic gesture aimed at fashion's obsession with the idealized body. Here, surface becomes "body".

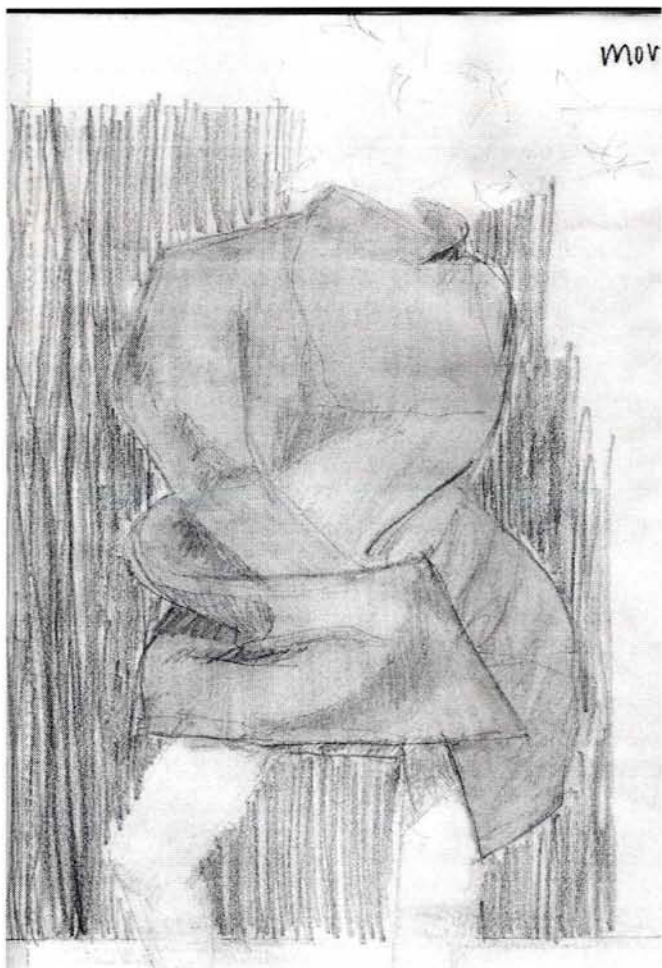
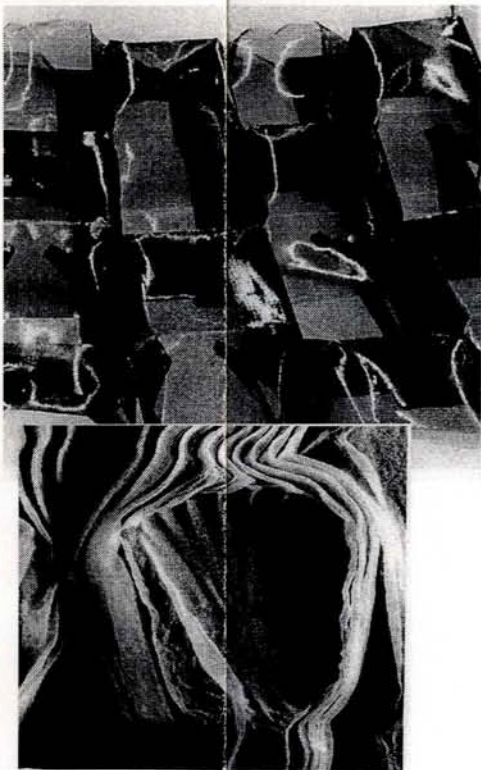
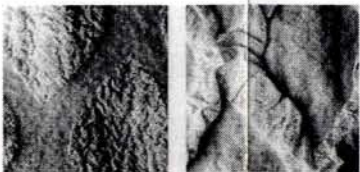
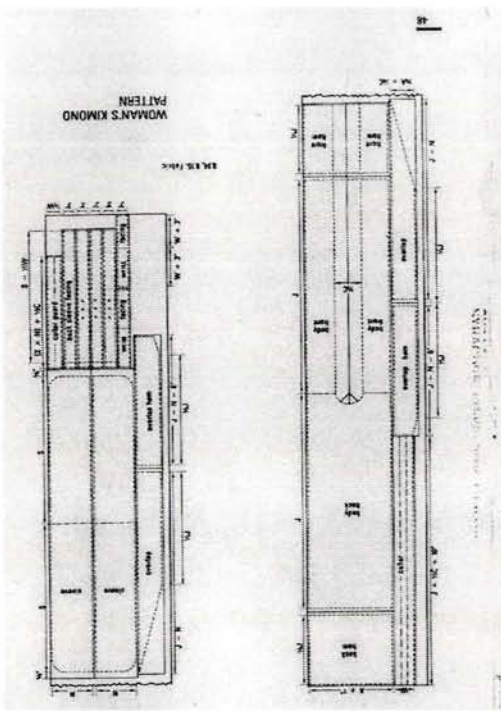


d

space/surface/body *J.Mandle Performance Group*
revealing
fold
stitch
overlap

The J.Mandle group performance of *When* is a play between surface and body, surface and space, body and space. Fragments of "wall" are *stitched* inside the flap of a costume. Both the walls and the costumes are transformed by the dancers throughout the piece. The performance unfolds, *revealing* the implied spaces formed when the flap is in various positions in relation to the wall and to the body.

d



100M

underneath it all: e

This thesis is an investigation of surface. The intention is to explore perceptions of spatial boundary through different surfaces. These surfaces can mask and reveal the inner functions of a building. The site/terminal were chosen as the testing ground for issues of:

surface/body/mask/reveal/inside/outside/interior/exterior boundary<the in-between>/edge<of urban fabric, as urban "fabric"/urban codes <D.O.T. graphics, advertising>/synthetic/corporeal/fashion/communication

What happens in the space between fabric and skin? Are skin and bones buildings missing clothing or flesh? To what end can fashion and architecture influence one another? In a culture driven by the synthetic: visual merchandising and consumption, architectural surfaces determine how we dress our cities. Fashion on the street determines how we dress our bodies. By integrating diverse tastes and attitudes into an image-based market language, consumerism has eroded the distinction between high and low culture and advanced the rise of a mono-culture instead. This street fashion will enter into the design process of the terminal.

It is the job of retail developers, visual merchandisers, and graphic designers to design architectural environments which emphasize commodities. A retail shop for Donna Karan is designed in the language of how she makes clothing. Classic and modern, the architecture echoes the clothing. Conceiving of space at these different scales while sensitive to the body yields to an end of space making and form making derived from *the relationship between clothing the body and housing the clothed body.*

reference: f

1. Benaim Laurence 1997 *Issey Miyake* Universe Publishing
2. Braddock Sarah/ O'Mahony Marie 1998 *Techno Textiles: Revolutionary Fabrics for Fashion and Design* Thames and Hudson
3. Colamina Beatriz 1994 *Privacy and Publicity* MIT Press
4. Ibid.
5. Denari Neil 1996 *"Interrupted Projections": Another Global Surface or Territorial Re-codings on the World Sheet* TOTO Shuppan
6. Erlandson Todd A. 1998 *Strategies from the Architectural Subconscious* Public Access Press/Sci-Arc
7. Farelly Liz 1995 *Wear Me: Fashion + Graphics Interaction* Booth-Clibborn Editions
8. Fauch Deborah and Singley Paulette 1994 *Architecture-In Fashion* Princeton Architectural Press
9. Forster Kurt 1998 *Frank O Gehry: The Complete Works* Monacelli
10. Futagawa Yoshio 1996 *GA Document Extra 06 Steven Holl* ADA Edita Tokyo Co., Ltd.
11. Ganske Oliver 1998 *Brand New Now* Public Access Press/Sci-Arc
12. Grand France 1998 *comme des garçons* Universe Publishing
13. Herda Sarah: director, *Storefront for Art and Architecture*
14. Isozaki Arata 1978 *"The Form of Cloth" Issey Miyake: East Meets West* Heibonsha Ltd.
15. Johnson Philip 1947 *Mies van der Rohe* MoMA
16. Karan Donna 1998 *Soul of the City* Universe Publishing
17. Koolhaas Rem and Mau Bruce 1995 *S,M,L,XL*
18. Loos Adolf 1982 *Spoken Into the Void: Collected Essays 1897-1900* MIT Press
19. Marshall John 1988 *Make Your Own Japanese Clothes* Kodansha
20. McCarty Cara and McQuaid Matilda 1999 *Structure and Surface: Contemporary Japanese Textiles* MoMA
21. Rasmussen Steen Eiler 1959 *Experiencing Architecture* MIT Press
22. Seabrook John 9/20/1999 *"Nobrow Culture"* The New Yorker Conde Nast
23. Schulze Franz 1982 *Mies van der Rohe: Interior Spaces* The Arts Club of Chicago
24. Somol R.E. 1999 *"Five Easy Mieses" ANY24 Design After Mies*
25. Venturi Robert 1977 *"Inside and Outside" Complexity and Contradicti in Architecture* MoMA
26. www.jmandleperformance.org 1999 *When*