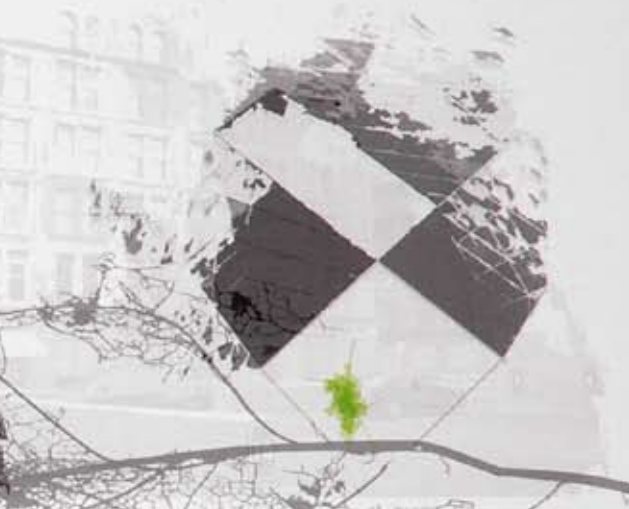


Future Fabric Site [1:100]

Fashion/Clothing [1:1]



scale of vitality

World [1:1,000,000]



Inhabitation [1:10]

Manchester Northern Quarter [1:1,000]

urban nomad

UK [1:100,000]



local scale - globally relevant

Reflection/Identity [1:0]



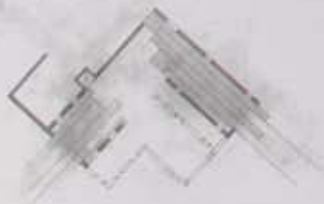
PLAN
E. W. BROWN



PLAN
E. W. BROWN



PLAN
E. W. BROWN



PLAN
E. W. BROWN

- 1. STAIR
- 2. OFFICE
- 3. RECEPTION ROOM
- 4. WAITING ROOM
- 5. OFFICE
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- 100. OFFICE

PLAN AT 1/2"

PROJECT GUIDE

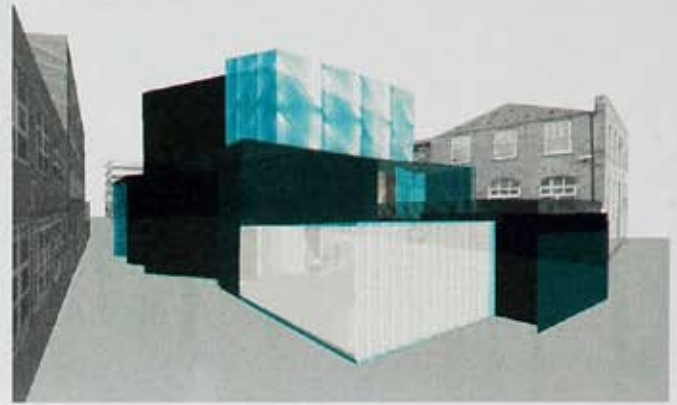
This research based design project encourages a dialogue between architecture and fashion and attempts to highlight parallels between the two disciplines.

"The body is a perfect small-scale exercise in spatial design, a testing ground for ideas and techniques to apply to buildings" (Ilena Manfredini)

My project takes the structure of the body as its starting point and end point with the building evolving in between and in parallel. Treated as a garment itself, the building responds not only to the human body through interaction and connection but to its own larger structure, generated in response to a specific building programme and urban context.

The project uses the graphical language of dress patterns used for dressmaking to describe the building as a garment and is presented as such.

The final dress was constructed to express the themes of the project. The dress was made using pattern pieces taken from the architectural plans and elevations. When worn, the garment reveals the structure of the body. The final garment is constructed from fabrics, colours and shapes that represent the architecture of the fashion theatre.



LIST OF PIECES Drawings 10 pieces

- 0 SITE FABRIC
Site context, location and connections
- COMPOSITE INSTALLATION
Zipped garment sequence - structured garment from frame 6
- 0a Bodies interaction with fabric installation

- 0b BUILDING PROGRAMME DEVELOPMENT
RIGHT SIDE / WRONG SIDE
Forming the pattern
Connections (joining fabric and seams)
Zipped entrance
Building programme and elements

- 1 GARMENT AND STRUCTURE
Structure (building frame)
Garment (building envelope)
Context (Views of building)

- 2 PLANS AND SECTIONS
Plan: Body connections, users viewpoints, reflections
Section: Lighting, connections and users viewpoints

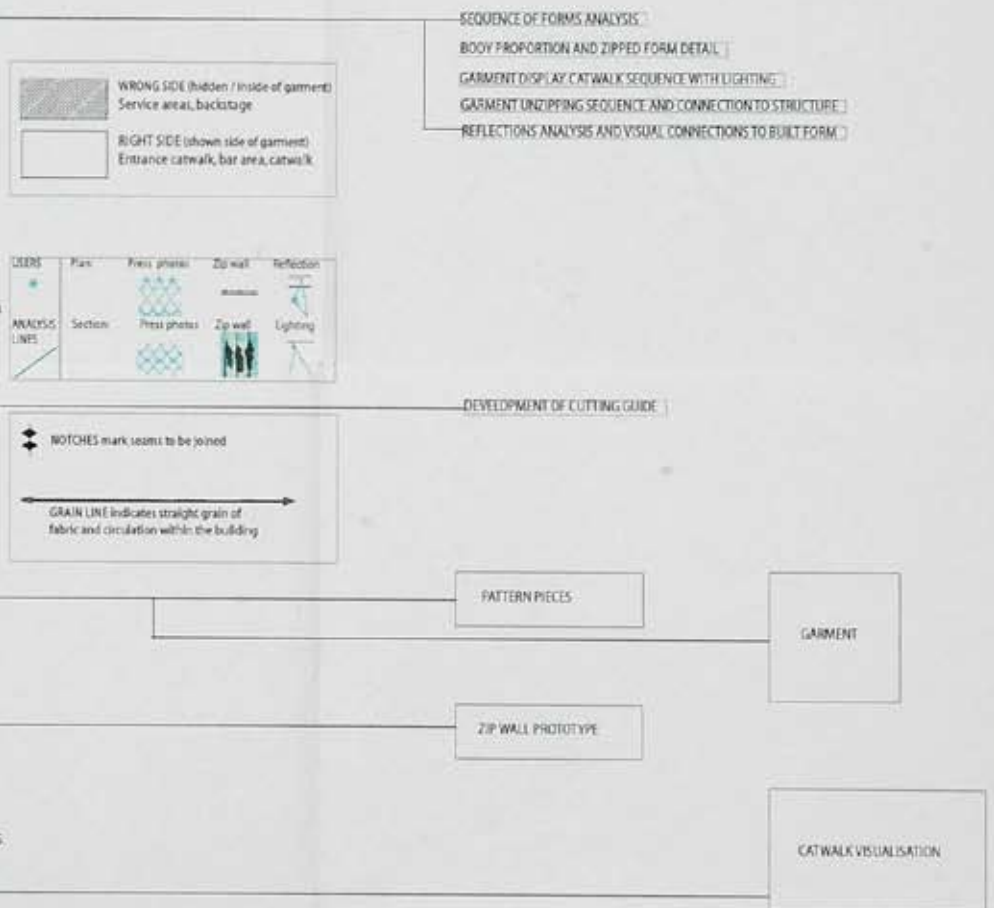
- 3 GARMENT CUTTING GUIDE
Analysis of stage space - left and right elevations,
floor plan and roof plan into cutting shapes
Garment fabric selection
Cutting guide (right side and wrong side)

- 4 GARMENT PATTERN GUIDE
Plans and elevations

- 5 UNDRRESS GARMENT AND STRUCTURE
Garment unzipping sequence
Body connection to structure
Cloakroom space

- 6 GARMENT AND STRUCTURE (building)
Detail drawing

- 7 ENVIRONMENT, SERVICES, LIGHTING, AND ACOUSTICS.
Materials, calculations, specifications.



LIST OF PIECES Interfacing 10 pieces

PHOTO GUIDE

Phase 1 - Composite installation

Phase 2 - Garment construction

Zip wall

Project

P3 - Future Fabric

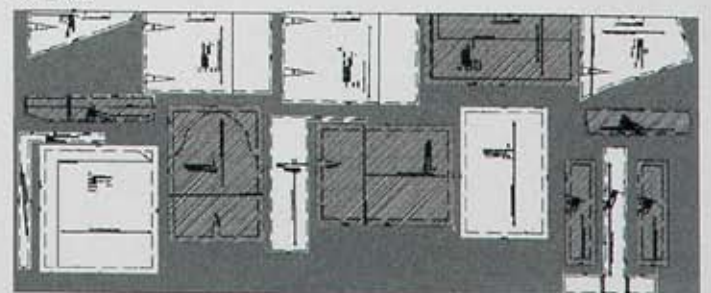
Drawing title

Project Guide

Drawn by **Molly Price** Registration no. **040133960**

Scale **Not to scale** Date **May 2008**

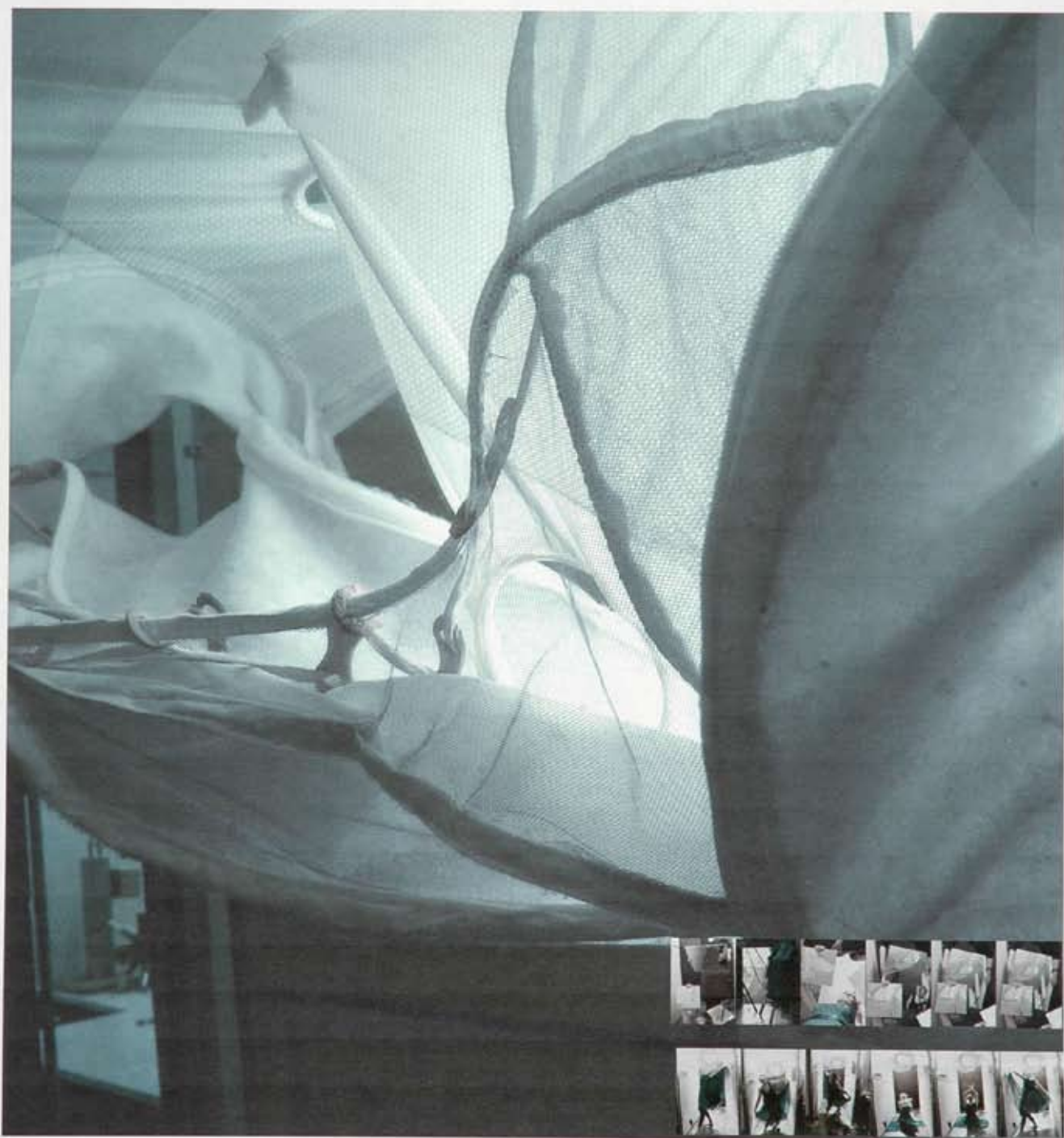
Cutting layout



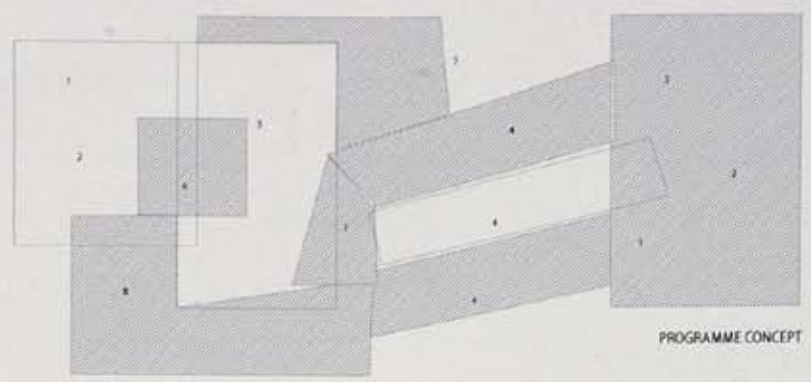


0a

COMPOSITE INSTALLATION
 UNDRRESS: garment and structure (body)
 3D SITE FABRIC (garment)
 photographic framing
 27 shots



- BUILDING
- RS: RIGHT SIDE (of fabric)
WS: WRONG SIDE (of fabric)
- WS:
1. STAGE DELIVERY
 2. BACKSTAGE
 3. ADMIN
 4. AUDITORIUM
 5. DRESSING AREA
 6. CLOAK ROOMS
 7. PHOTOGRAPHER ZONES / PRESS
 8. TOILETS
- RS:
1. SIDE DROP OFF
 2. ENTRANCE/EXIT
 3. BAR
 4. CORRAL



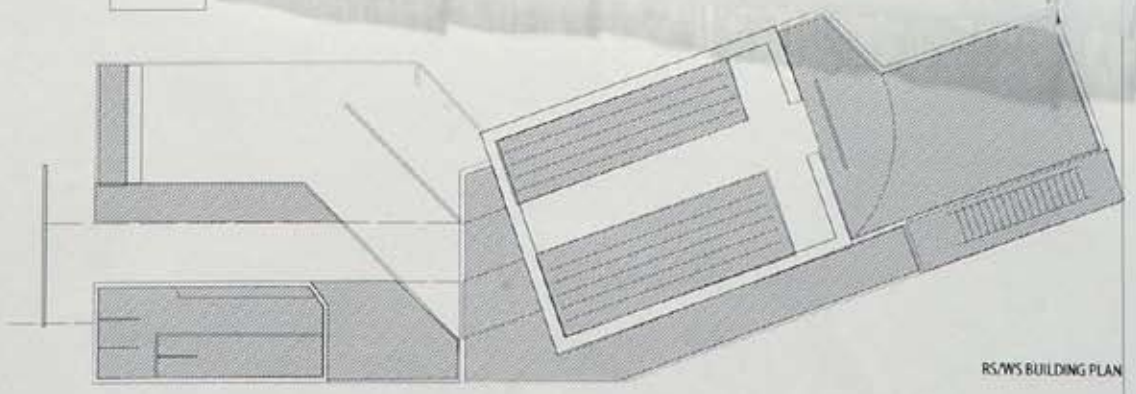
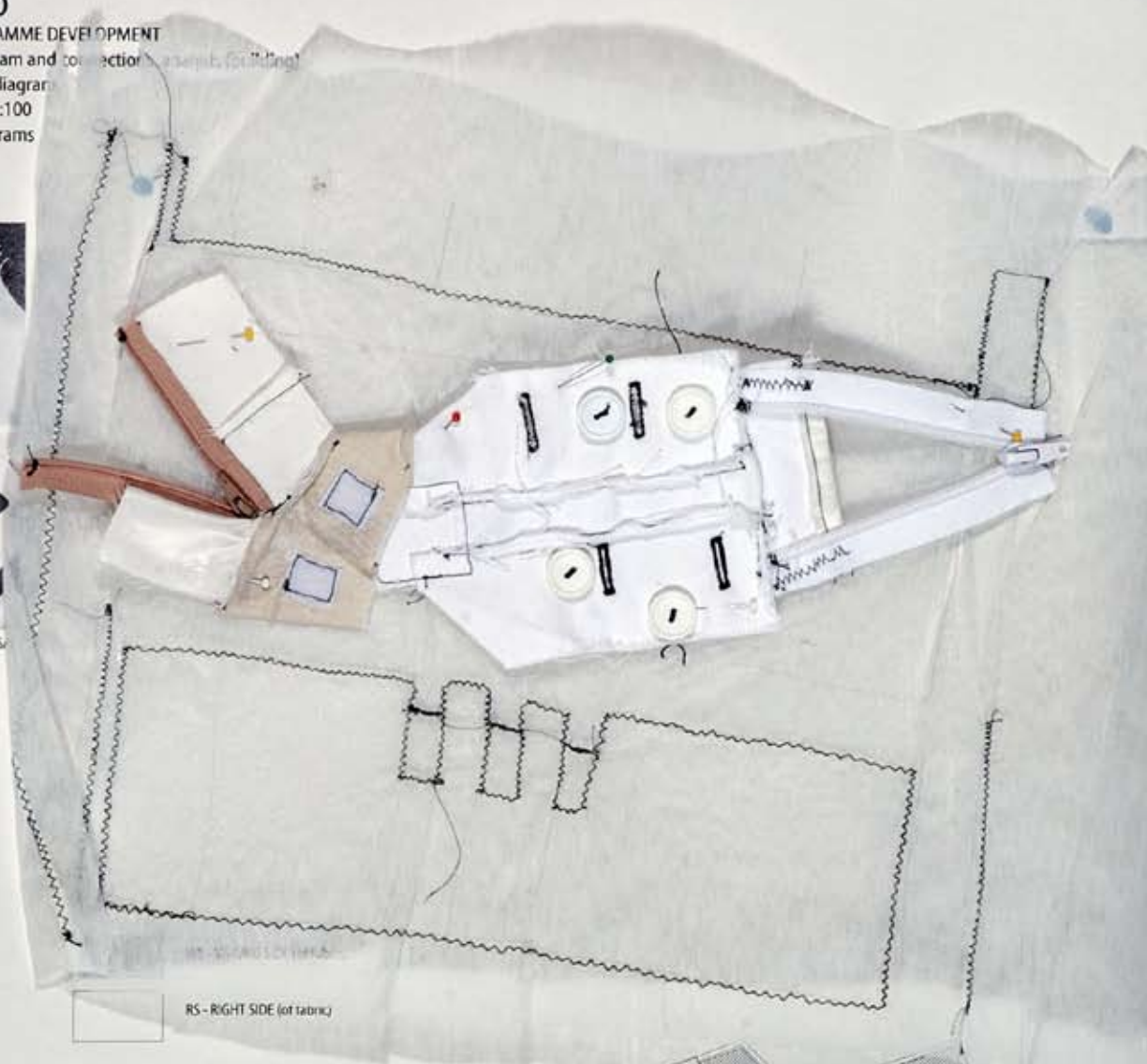
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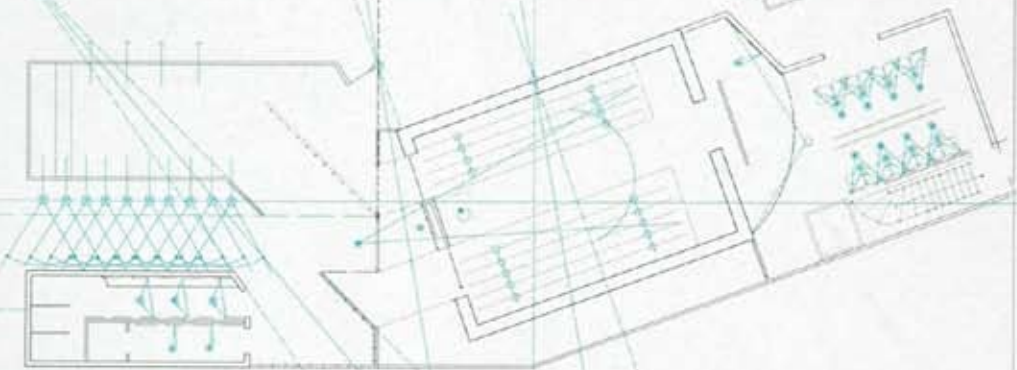
BUILDING PROGRAMME DEVELOPMENT

RS (right side) WS (wrong side), seam and collection assembly for building
Sewn diagram
Scale 1:100
3 diagrams

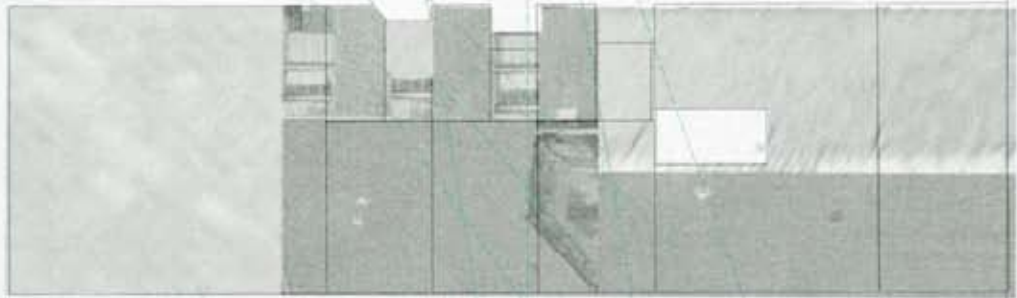


PATTERN CUTTING at scale 1:100 to fabric RS

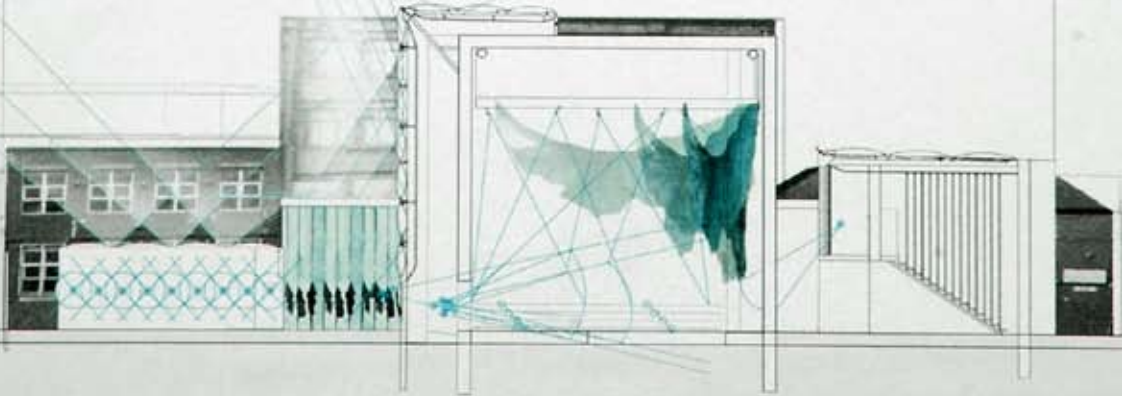




SECTION LINE

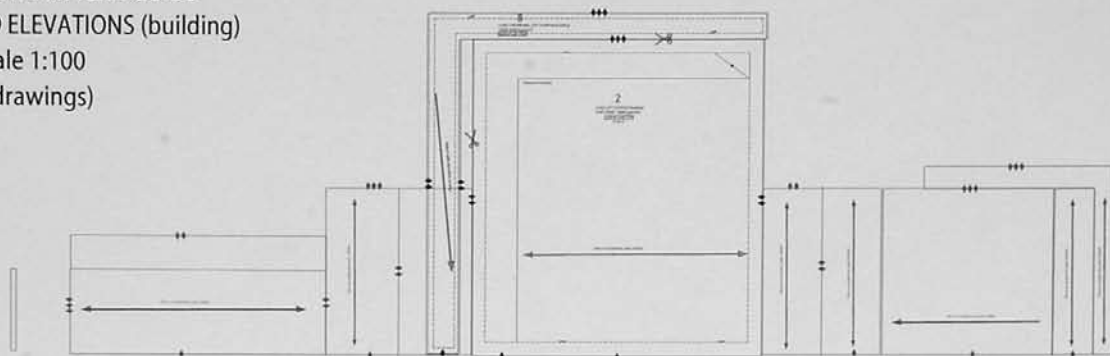


2
PLANS AND SECTION (building)
scale 1:100
7 drawings

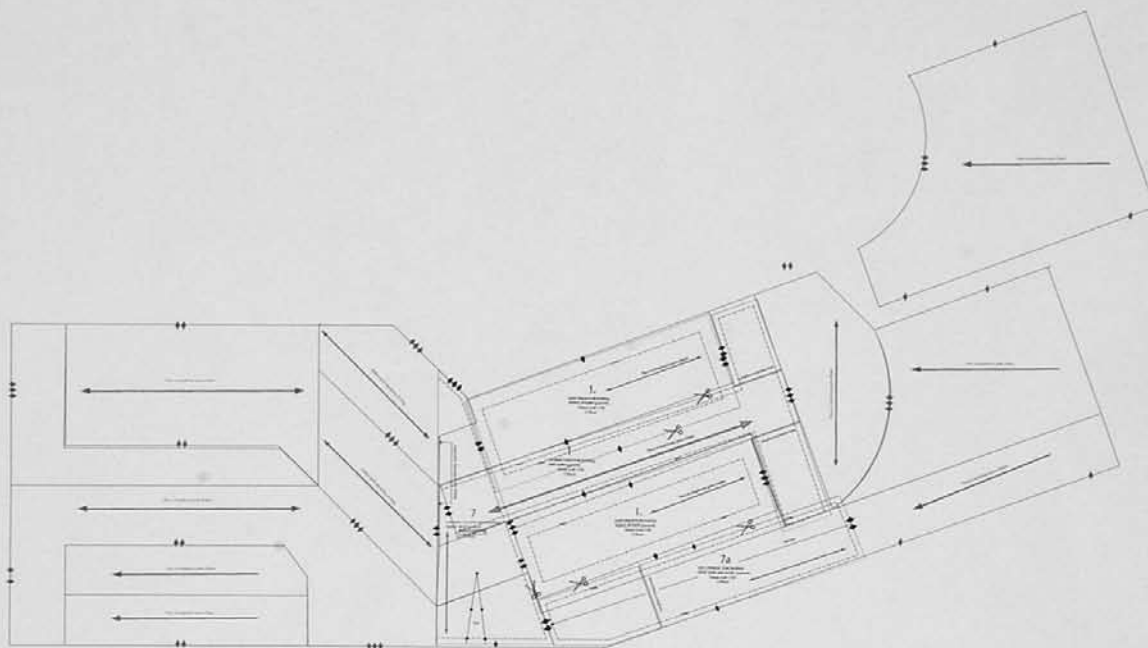


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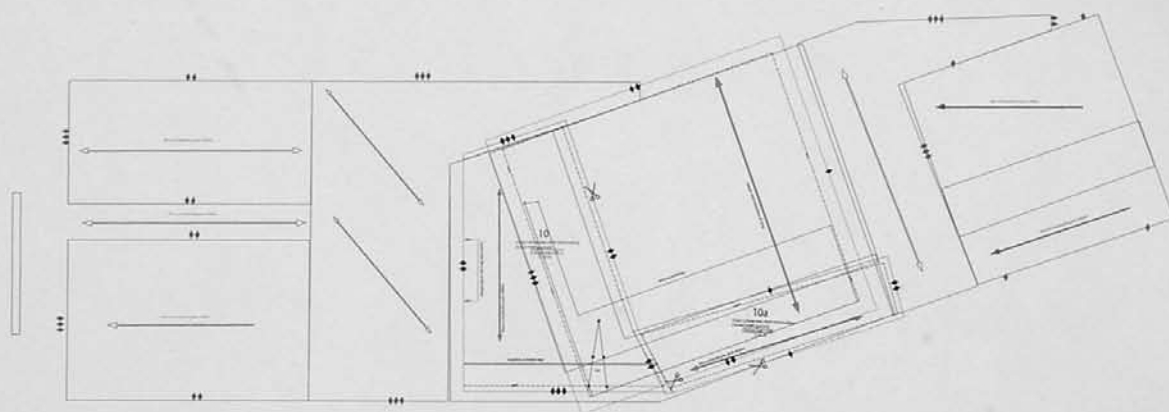
GARMENT PATTERN GUIDE
PLANS AND ELEVATIONS (building)
Scale 1:100
(4 drawings)



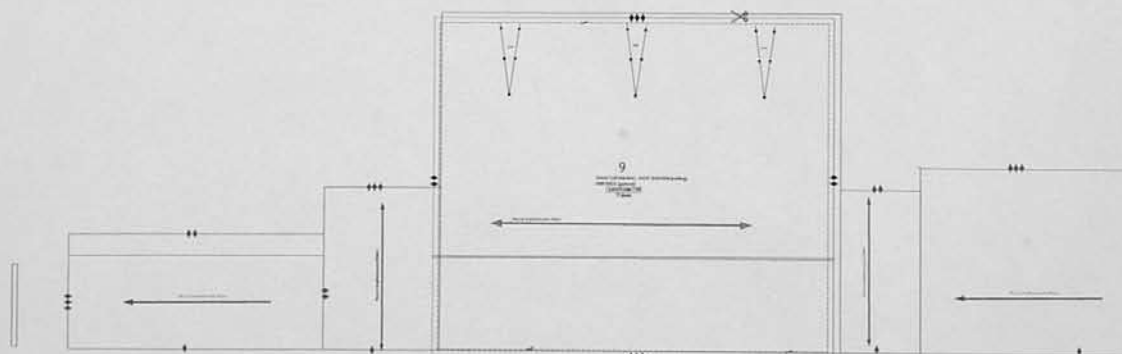
LEFT ELEVATION



FLOOR PLANS



ROOF PLAN



RIGHT ELEVATION



GARMENT

Scale 1:1

Wally Zeng

© 2011

>> cutting



>> chopping



>> fixing



>> boiling



>> straining



>> dye bathing



>> stirring



>> removing



>> rinsing



>> drying



>> washing



"So how many pieces?"
"We need to keep them small!"
"Four for each dye? We can take them out at different times to see the effect on the colour."
"Good idea."

"So spinach should be a dark green, beetroot a redish pink, cabbage should be a purple and I think the tomatoes pretty obvious"
"By and chop it as finely as possible."

"Was it four parts water to one part vinegar?"
"Yeah, use about 300ml of vinegar so that we don't over fill the pan."
"Ugh - I hate the smell of it, especially when it's heated."
"This isn't exactly the most fragrant of jobs - we've got to cover the fabric for an hour."

"Now, there's some toxicity among colour coming from this beetroot."
"Looks like blood"
"The red cabbage has totally changed too."

"Well, our spinach dye is obviously overpriced"
"Yeah it's a bit nice washed out than I expected."
"I doubt that will work."

"Right, we'll take one of these out every half an hour or so to do to compare the colours."
"OK, I'll keep an eye on the time... I don't realise this was going to take quite so long."

"Apparently you should stir them constantly in an upright motion - something to do with temperature differences in the dye at the top and bottom?"
"But probably only really applies to a big dye bath I reckon"
"Can hurry up this summer one, I think a whole bag was a bit too much"

"Right then - it's about time we got some of these out."
"The colours look really good. Let's just hope they hold"
"They'll turn pink once they dry apparently."

"Do you smell something burning?"
"Yeah - maybe there's not enough water in the tumour."
"Oh not it's the cabbage! It's completely dry!"
"Good job we took one out earlier then!"
"By look, there's a tear in this one - huh!"

"Well, the tumour definitely worked best."
"So as announced by the beetroot, it looked promising when it came out of the pan"
"The spinach is even worse - maybe we needed a more concentrated dye, but never speak down for longer"

"A lot of colour's coming out, but luckily the majority of it's held - almost if not all of them have failed!"
"Maybe we needed a different fixing agent for the other ones."

>> P3 - FUTURE FABRIC

>> 11 things to do before you dye

Experimental exploration of fabric and the process of natural dyeing.



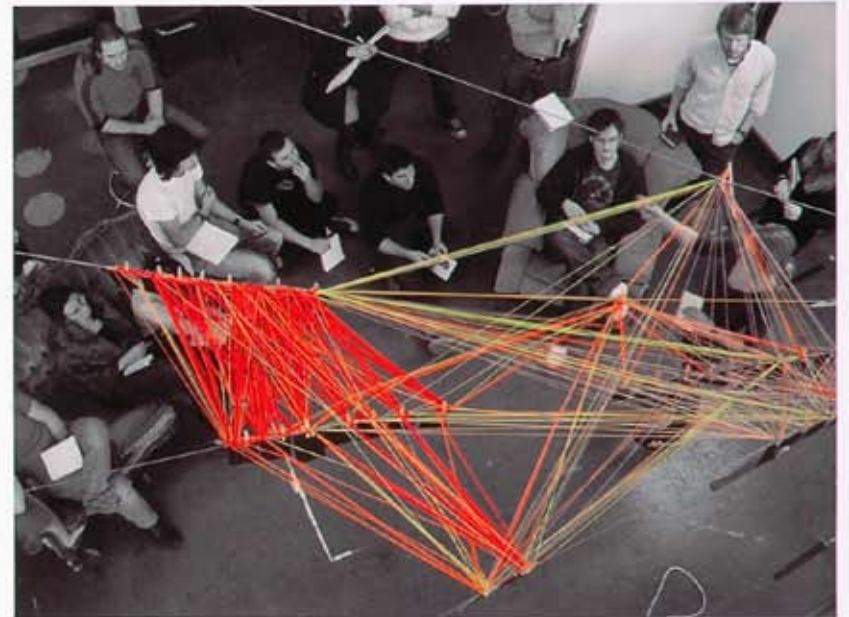
>> Surveyed population of the NQ



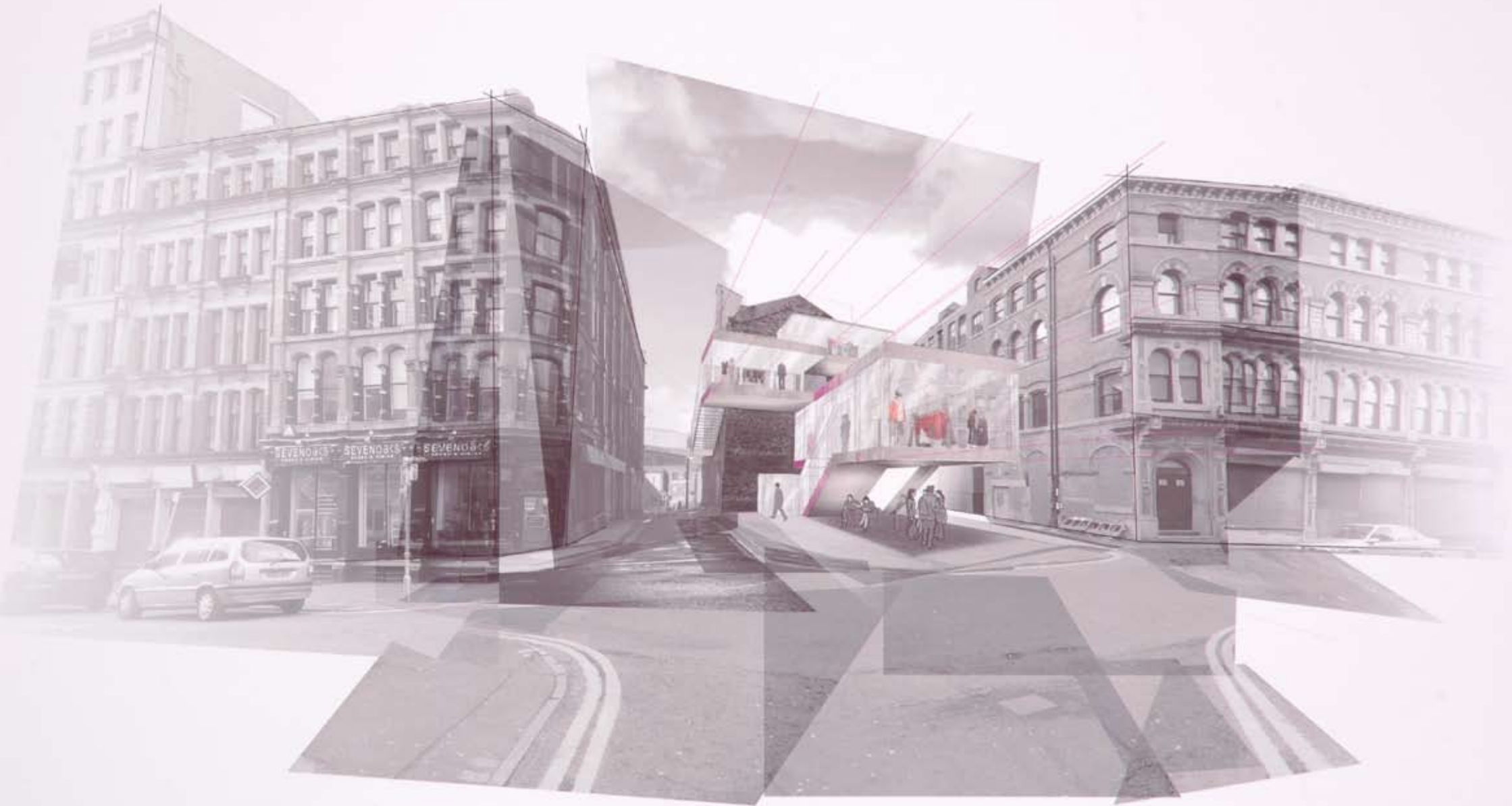
>> Style / Fashion? / Mainstream / Alternative
 >> Lives in NQ? / Yes / No
 >> Musical Tastes? / Mainstream / Alternative
 >> Works in NQ? / No / Yes
 >> Worker's interests? / In NQ / Not in NQ / Specifics / General
 >> Resident's interests? / In NQ / Not in NQ / Specifics / General



>> P3 - FUTURE FABRIC
 >> NQ Social Fabric



Exploration of the social fabric of the Northern Quarter.
 The diverse, tight-knit women community represented physically based on relative characteristics of the people surveyed.

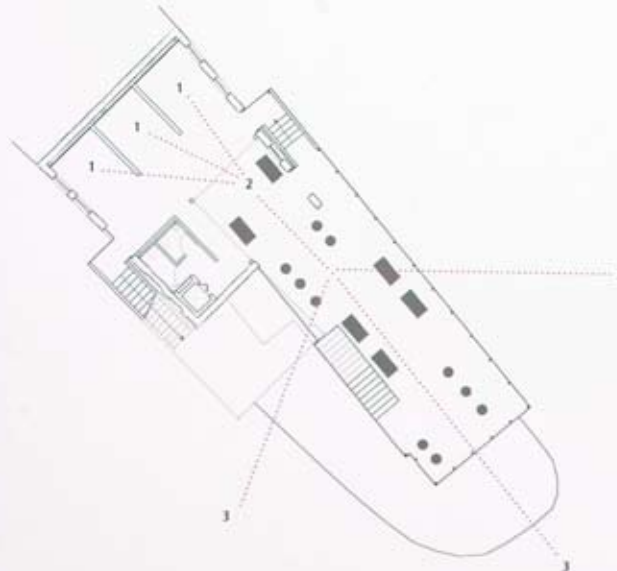




1. External brickwork
2. Insulated double glazing and triple glazing with argon gas
3. 100mm thick concrete slab with 100mm thick concrete screed
4. 100mm thick concrete slab with 100mm thick concrete screed
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24. 100mm thick concrete slab with 100mm thick concrete screed



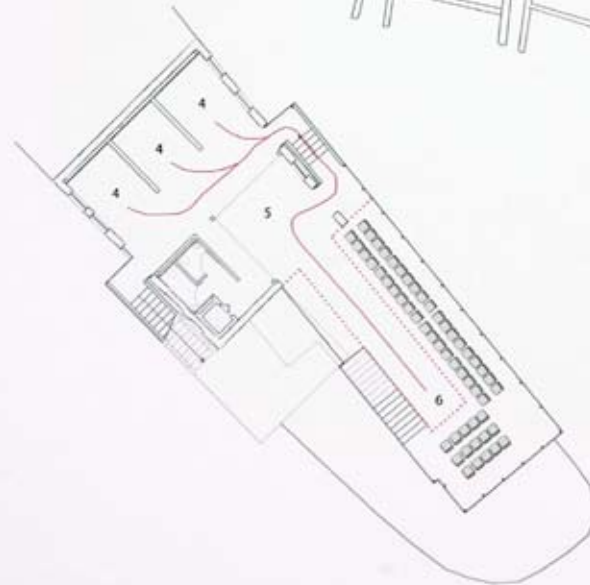
DAY >> Exhibit/ Sell



- 1. Make - internal artisans surplus sold in retail environment
- 2. Sell - agent sells the artisans non-bespoke products
- 3. Make - local fashion designers selling within the building



NIGHT >> Catwalk / Performance



- 4. Preparation - Models prepare within the artisans workshops
- 5. Finishing - Back of stage area
- 6. Catwalk - Display of the models and clothing

URBAN DECAY AND LEATHER

Explorations into fabric: leather



Urban decay. Something is gained not lost. time passes. people add. time marked. character developed. diary of events. richness and layers

LEATHER AND MEMORY

materials that gain with age

tears and irregularities add character

2006



the shoes fit snugly along with worn-in soles



the time in heavily used when the top is the author's skin with hair on the



when the girl in the high heels stood on the back of a chair



tearing into patches

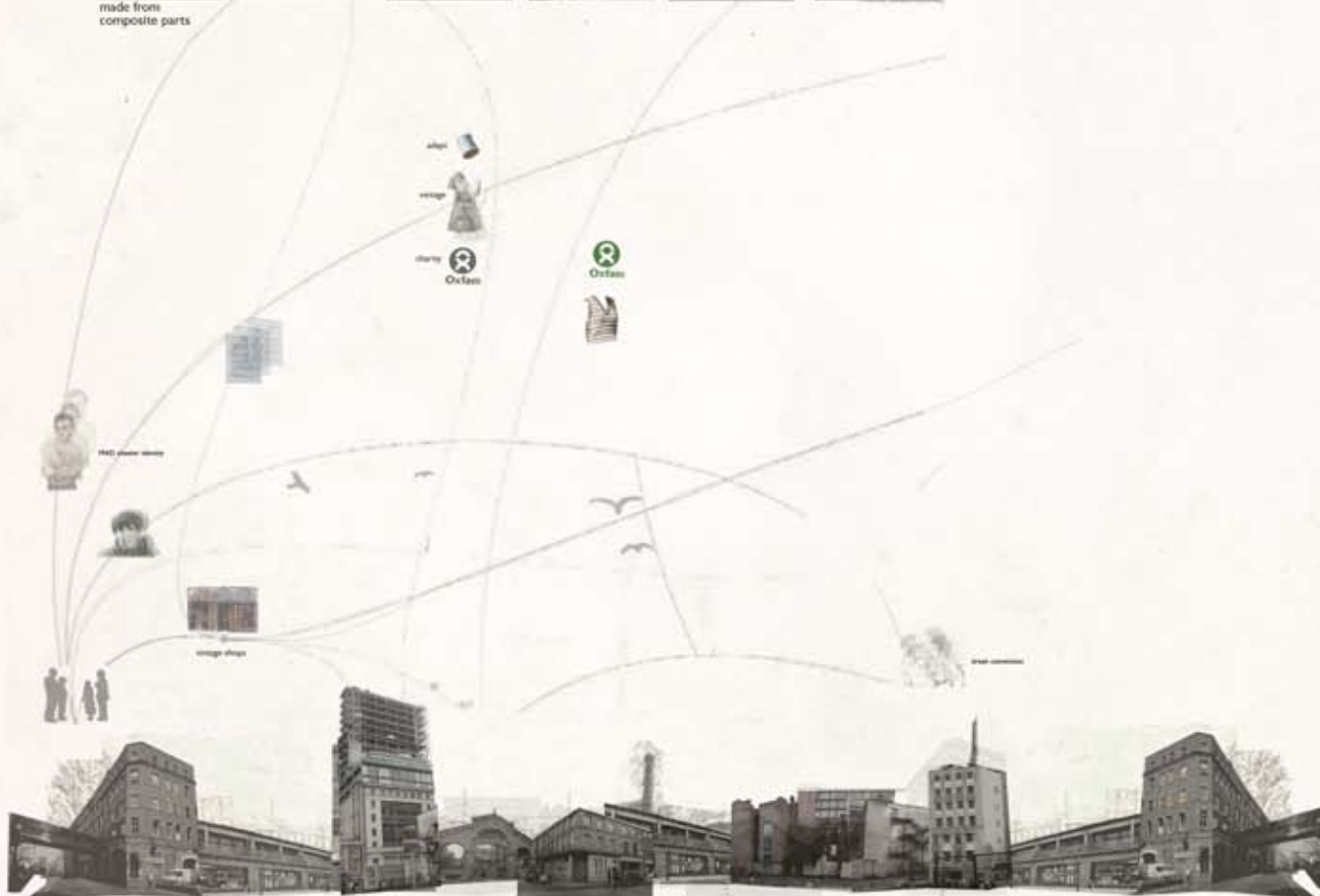


inside the gown when a scaffold came to the earth

VINTAGE ANTI FASHION



made from
composite parts



DE-CONSTRUCTED
ANTIFASHION

- UNFINISHED looking
- FRAYED items
- appear to be COMING APART
- look RECYCLED
- made from COMPOSITE PARTS





spacial experience



Night Time Event



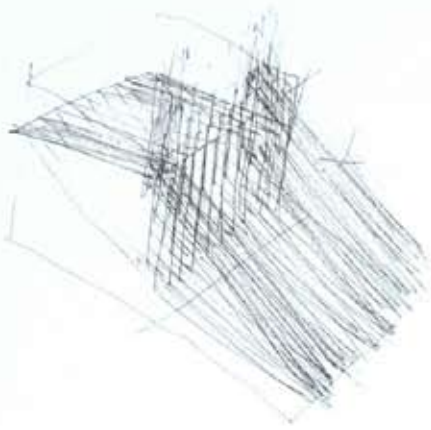
day time



side facade open during seasonal fashion shows to welcome public

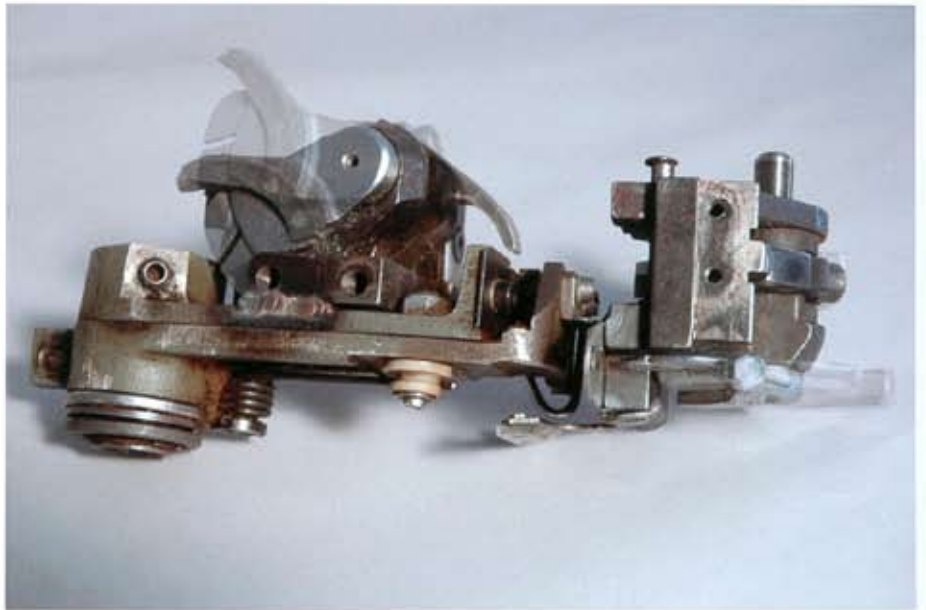
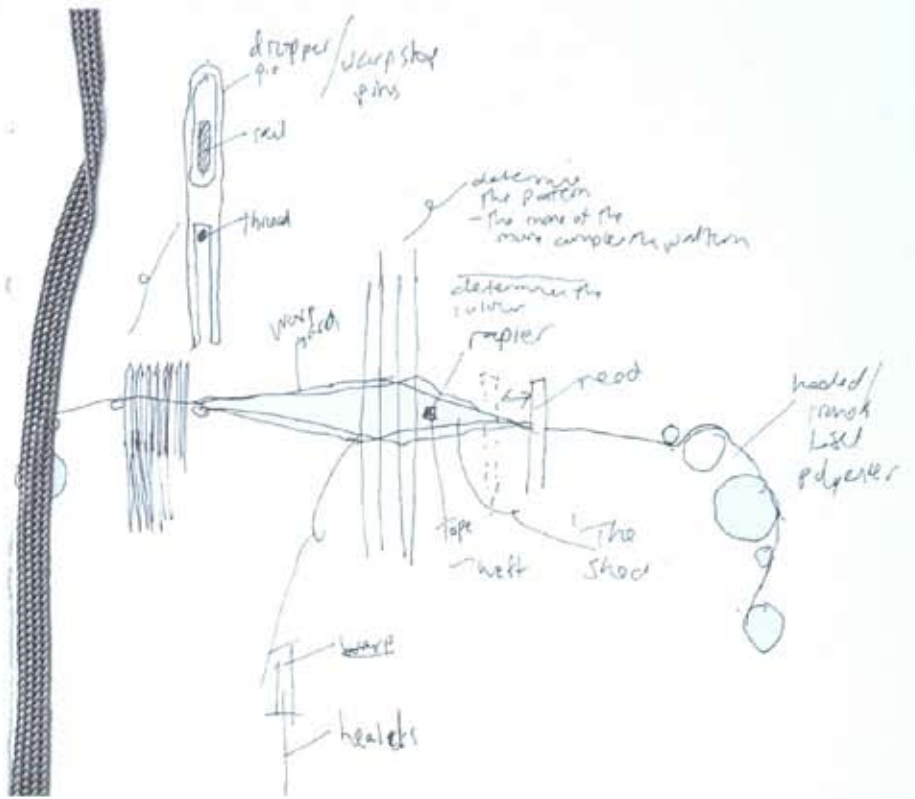


www.arko.com



This concept developed from the initial response into questioning what is hidden and revealed. In terms of the weaving process, the warp yarn ultimately determines which parts of the fabric will reveal or hide the left yarn. This is controlled by the healds, which either raise or lower the warp to form the 'shed', through which either the flying shuttle or rapier can pass through, carrying the left thread.

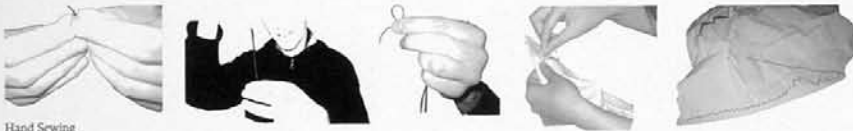
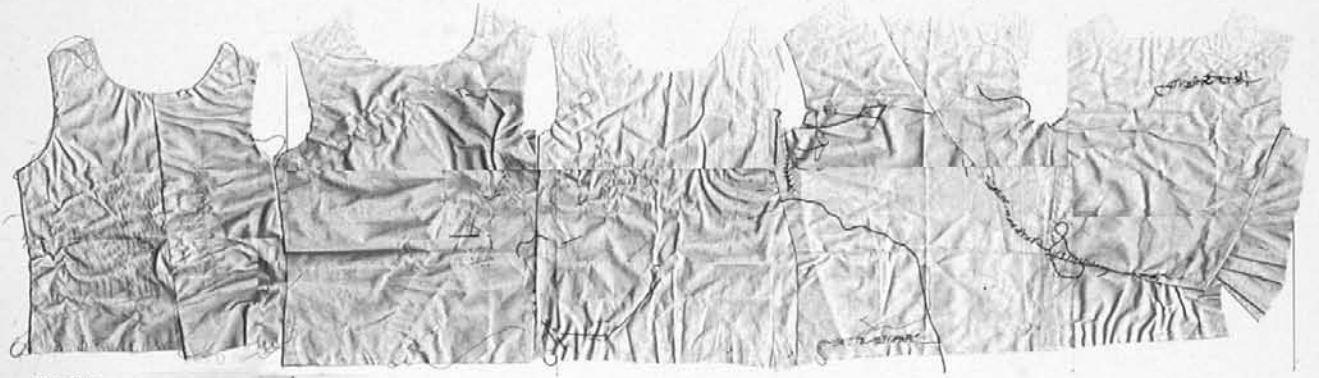
This concept transfers across to the site by allowing the existing building to determine the form of the 'shed' and ultimately form a fabric of structure to reveal/hide elements of the buildings program.



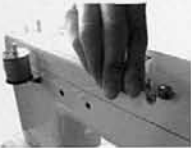
The Mechanisms involved were mainly short, sharp movements, which controlled the healds, reed, cutters and rapier. This is physically represented in a welded sculpture, made up of parts from the mill I visited and which is photographer to the right.







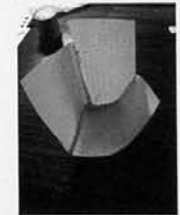
Hand Sewing



Machine Sewing

Pattern Cutting
Stitching up
Unstitching

Paper leaves a trace of the stitch—a scar
NQ many parts stitched up to create
new identity
A new layer is created to cover up the
old scars left behind.



The Stitching Process

- Back Stitch
- Running Stitch
- Zig Zag Stitch
- Cross Stitch

Beginning the project by analysing a craft process started a thought process into memory and traces of materiality and the site. The sewing machine expresses more rigidity whilst the hand stitch showed more free flowing in size of stitch produced and direction. Intimacy of the hand stitch showed more care and time could be taken with each stitch. Whereas with a machine, the up and down rhythm of the needle was frantic producing a more uniform look. Once the contrast between hand and machine sewing had been tested out, exploration into the intimacy of handcraft was taken further and became the underlying theme of this project.

continue on this level, descend into another canyon of craft...

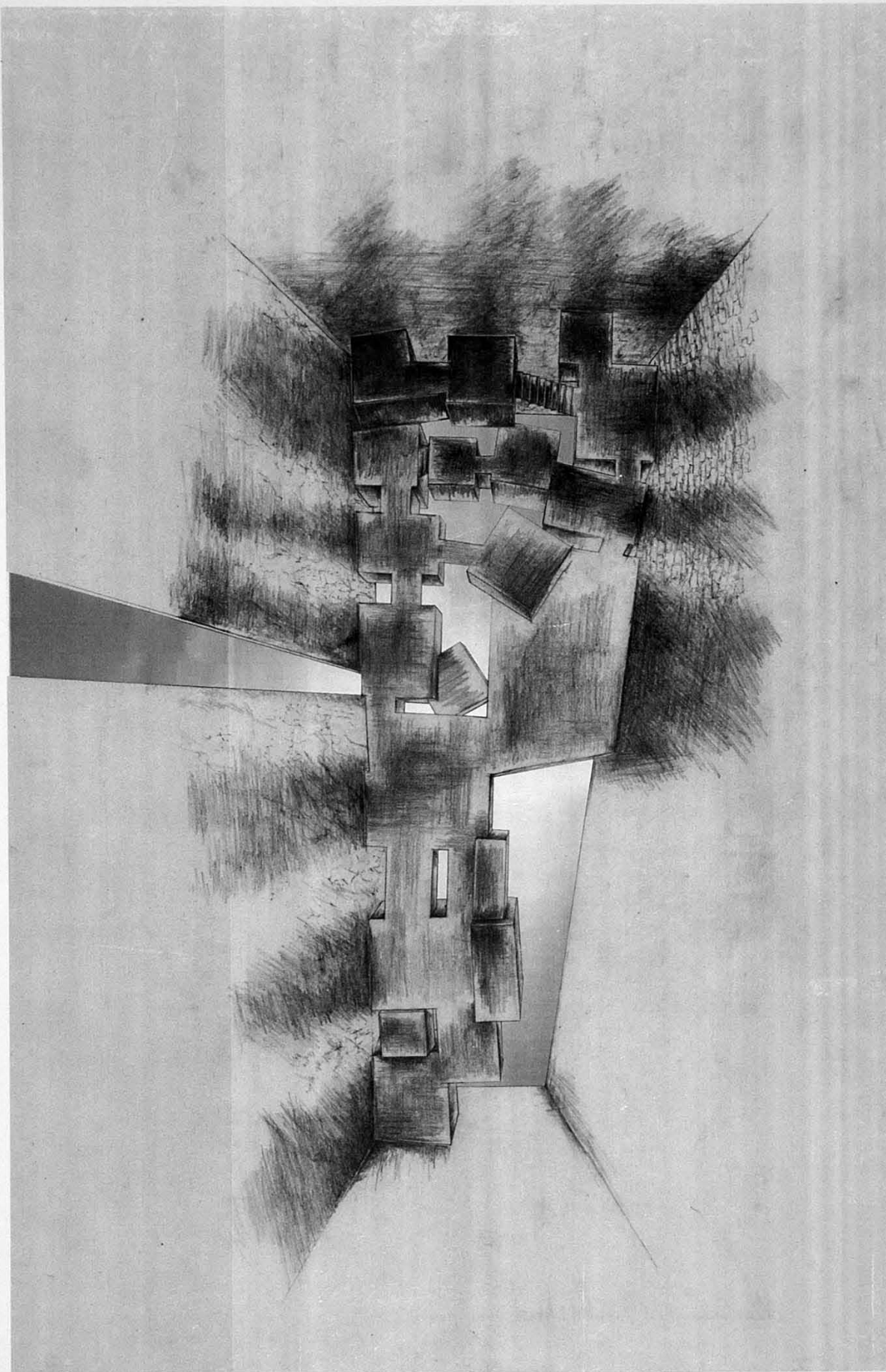
width of vertically to express response to site of southern quarter.

enter another craft space, dressmakers, what is beyond the door? and

between top, horizontal of vertical light, show of craft book doorway between the craft space

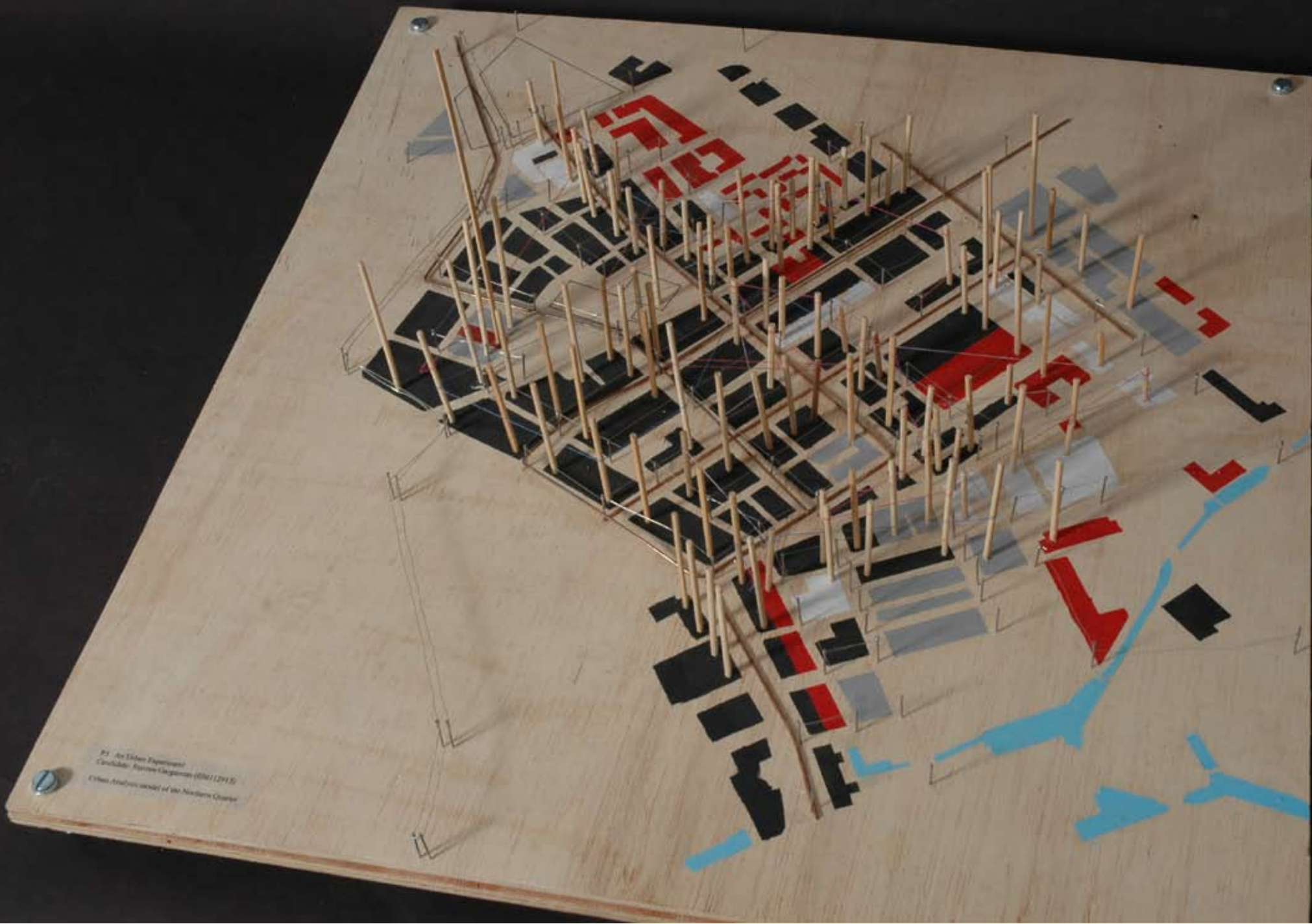
doorway through another doorway, enter through craft space, do light dark





Cabinets of Craft

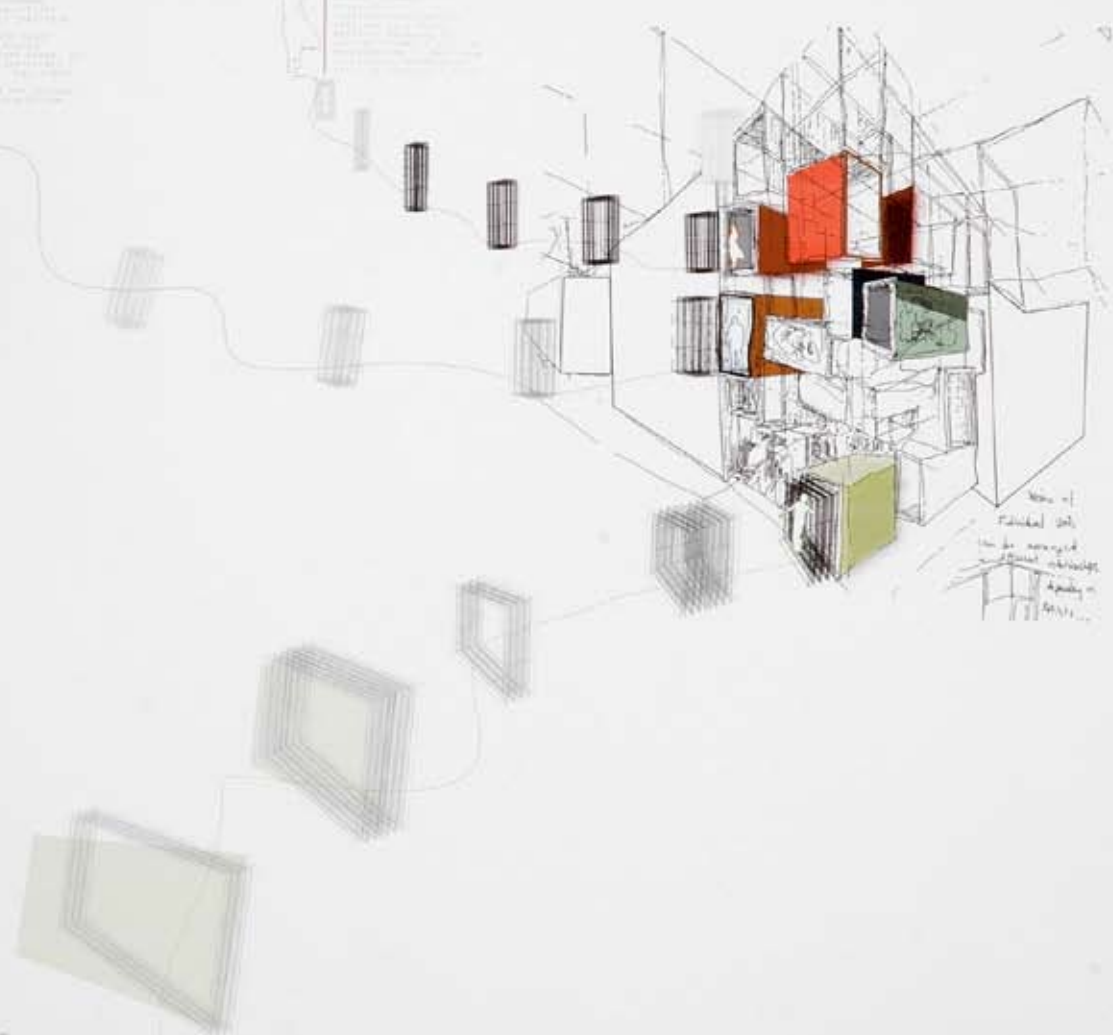
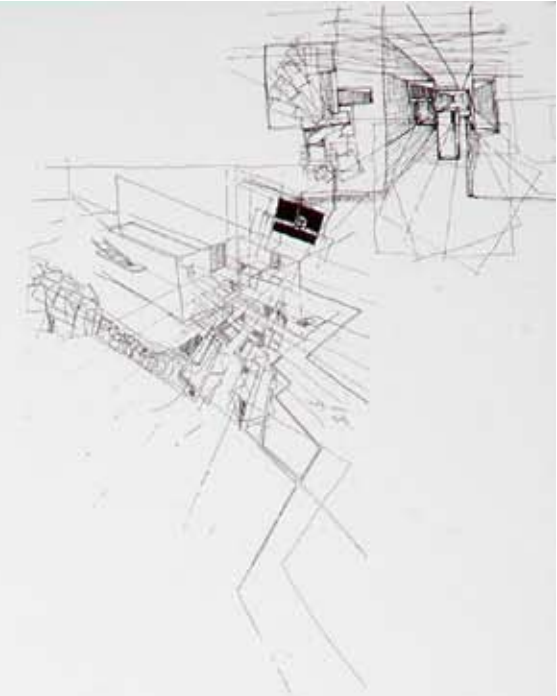
The view from below. The cabinets of craft frame the vertical light from the sky. Materiality and the secrecy of the workspaces is revealed by the vertical light.



21 An Urban Experiment
Candidate: Eusebio Magallon (086112912)
Other Analysis models of the Northern Quarter

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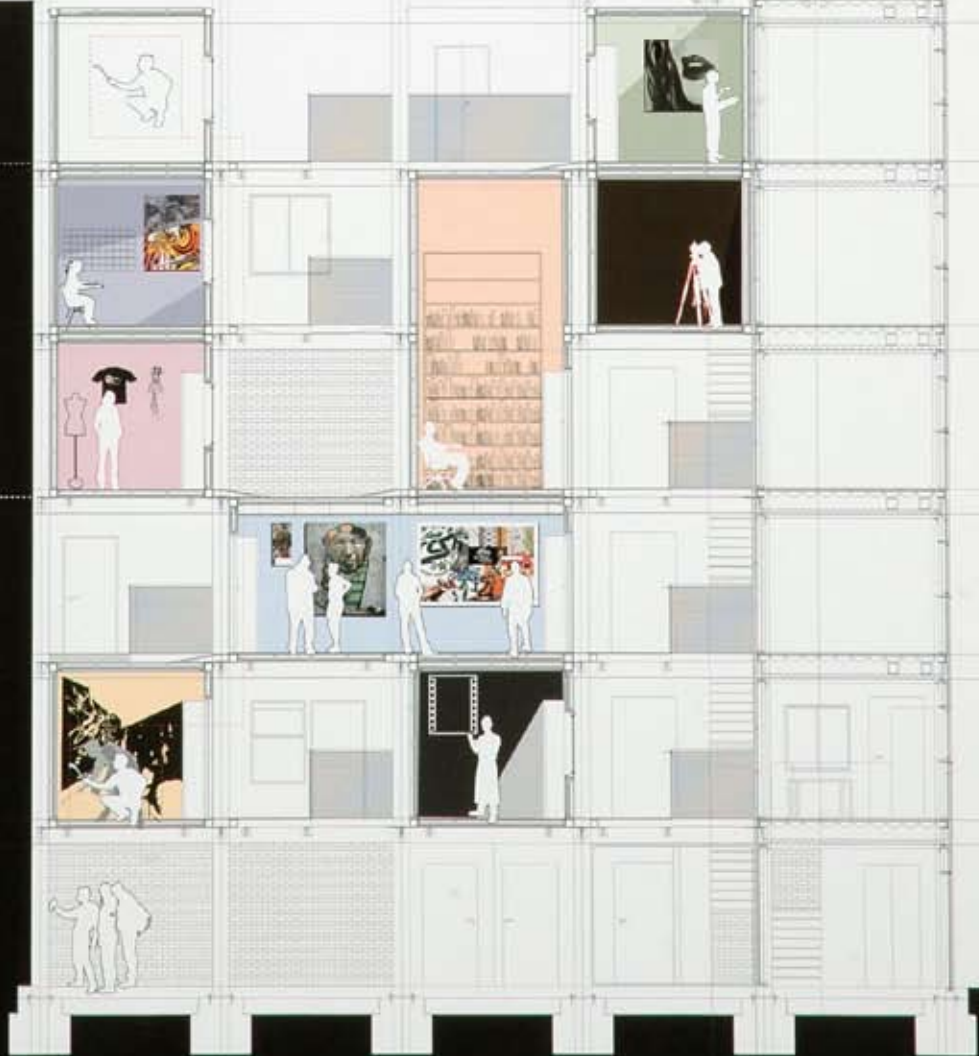
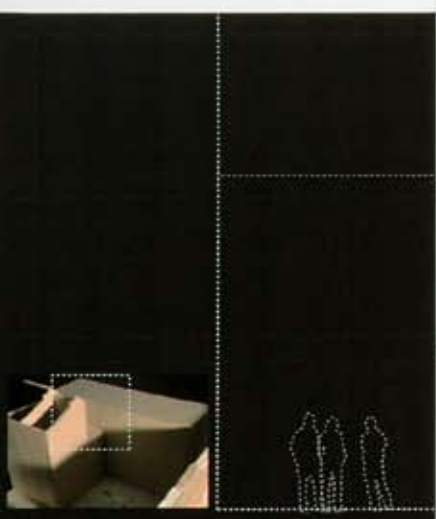
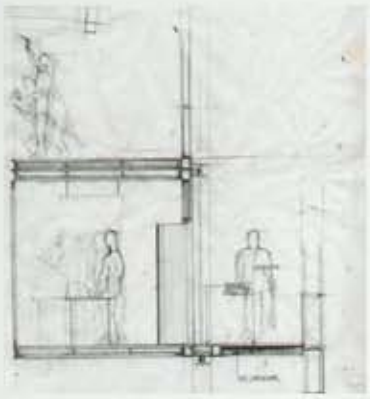


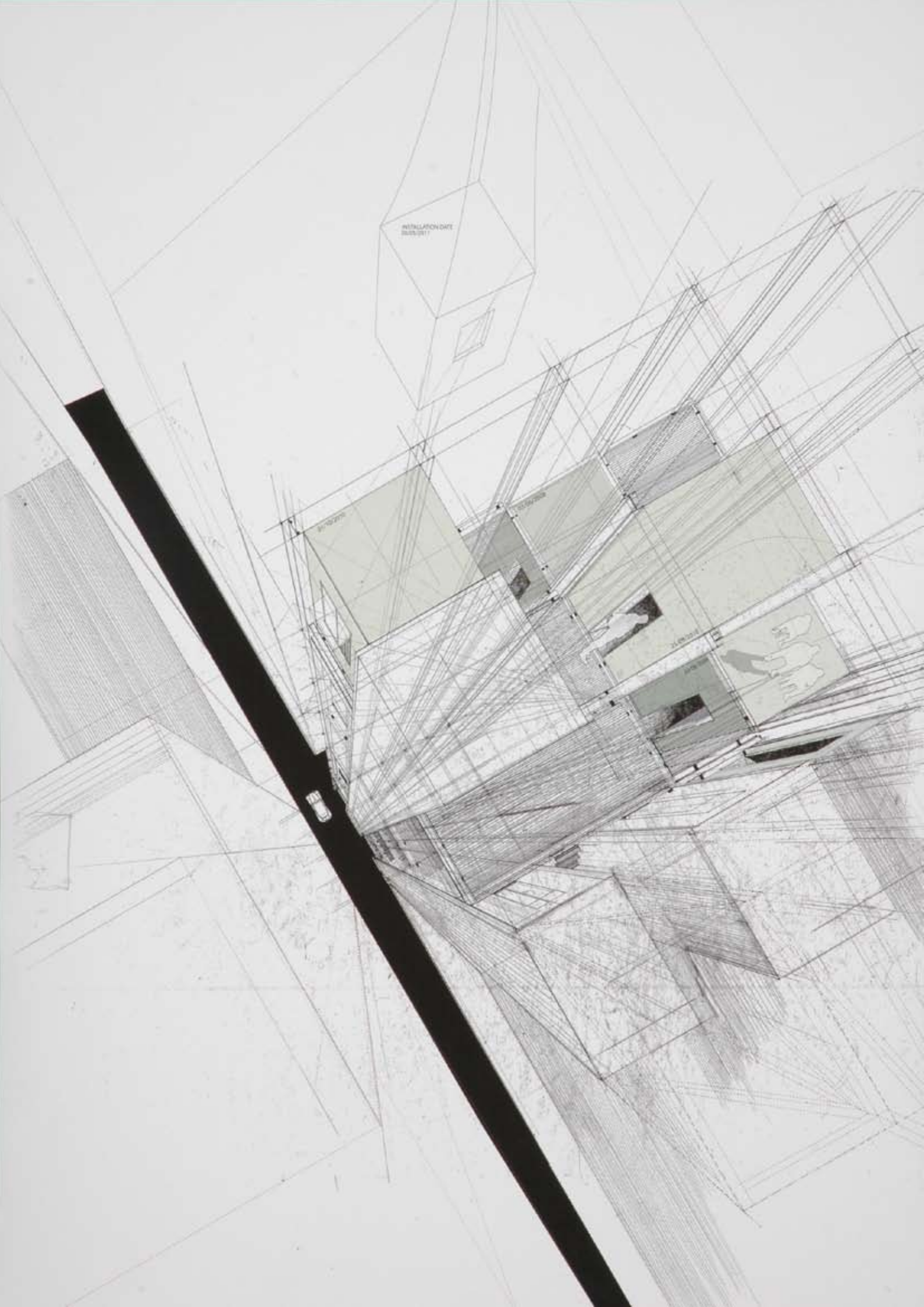
Note of
 Functional use
 can be arranged
 in different
 spaces in
 series...



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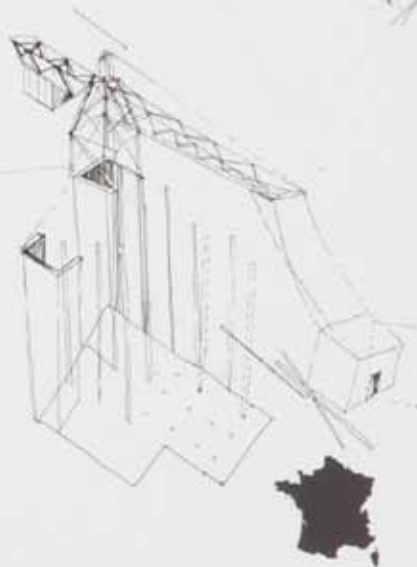


Since the building of the modules is complete in an arrangement defined by the
 social & requirements for work and rest, all that is left to change is space. At
 this point the new office building the facility has no way over the arrangement of
 the modules which have been constructed by the previous work.

The experiment continues therefore, but in a different form. It is no longer about
 the arrangement of a module and what it should be satisfied.

It is about choice of module based on lighting and acoustic requirements affected
 by use of adjoining modules.

The building becomes an organism of its own and unpredictable interactions begin
 to emerge.



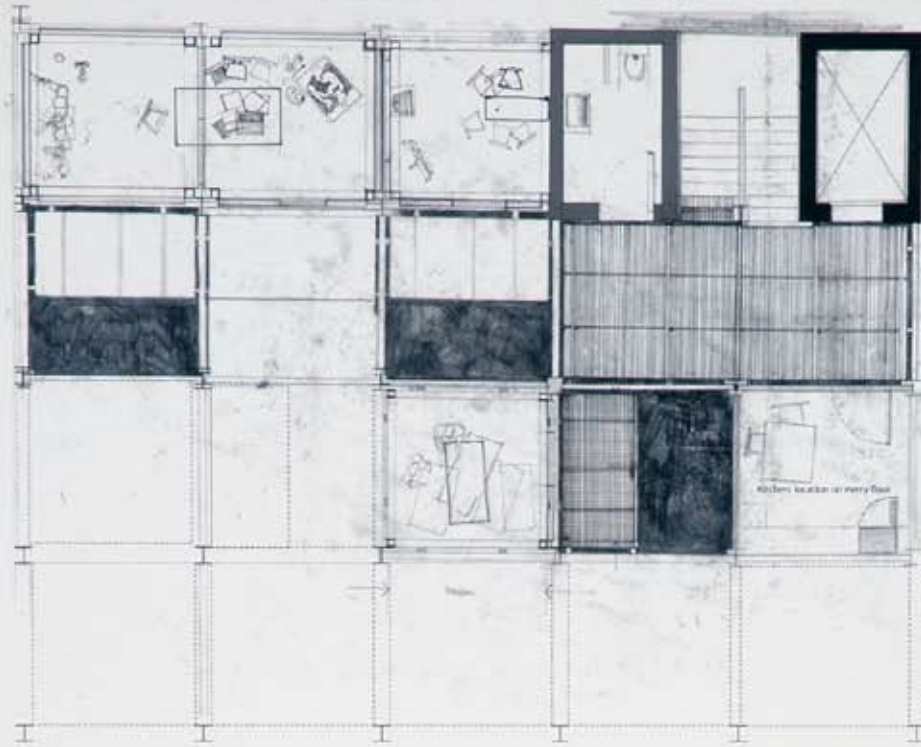
An architectural system is set up in Berlin. The structural
 grid from the Reichstag project changes according to the new
 site conditions - slope, light access etc.

A global network emerges - an office set up a temporary
 workshop for a 2000 office, and then still it will meet as an
 another urban experiment.



The arrangement of the first module is decisive to the growth of the building. A different arrangement would result in a different environment.

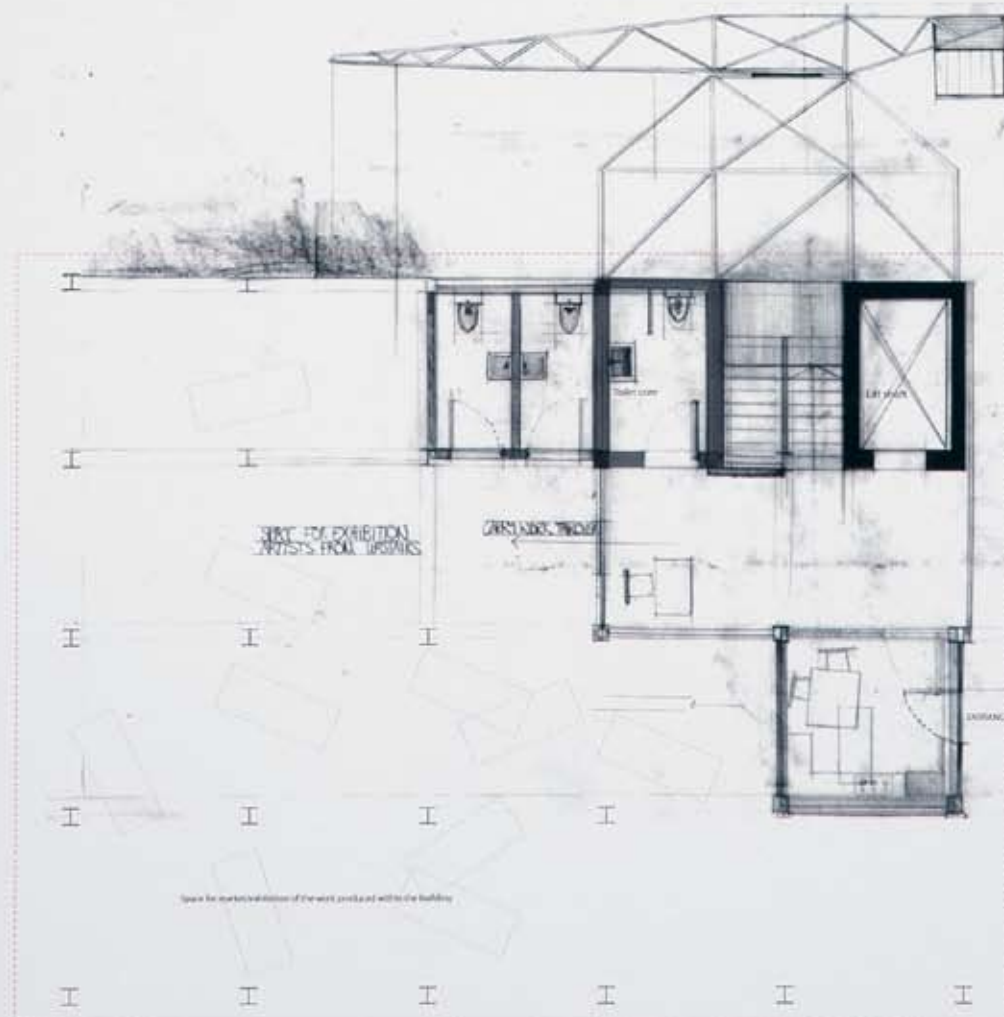
This project presents an option based on intuition. In practice the growth will be very much dependant on the requirement of the artisans.



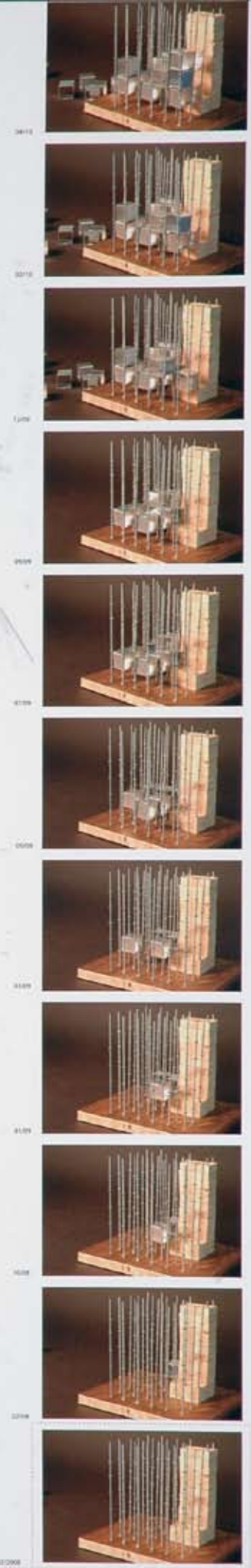
Arbitrary floor plan
Scale 1:50

Circulation affects the way the modules are arranged, since all modules must have access to the vertical circulation cores.

Module installation therefore begins from the cores and moves outward.

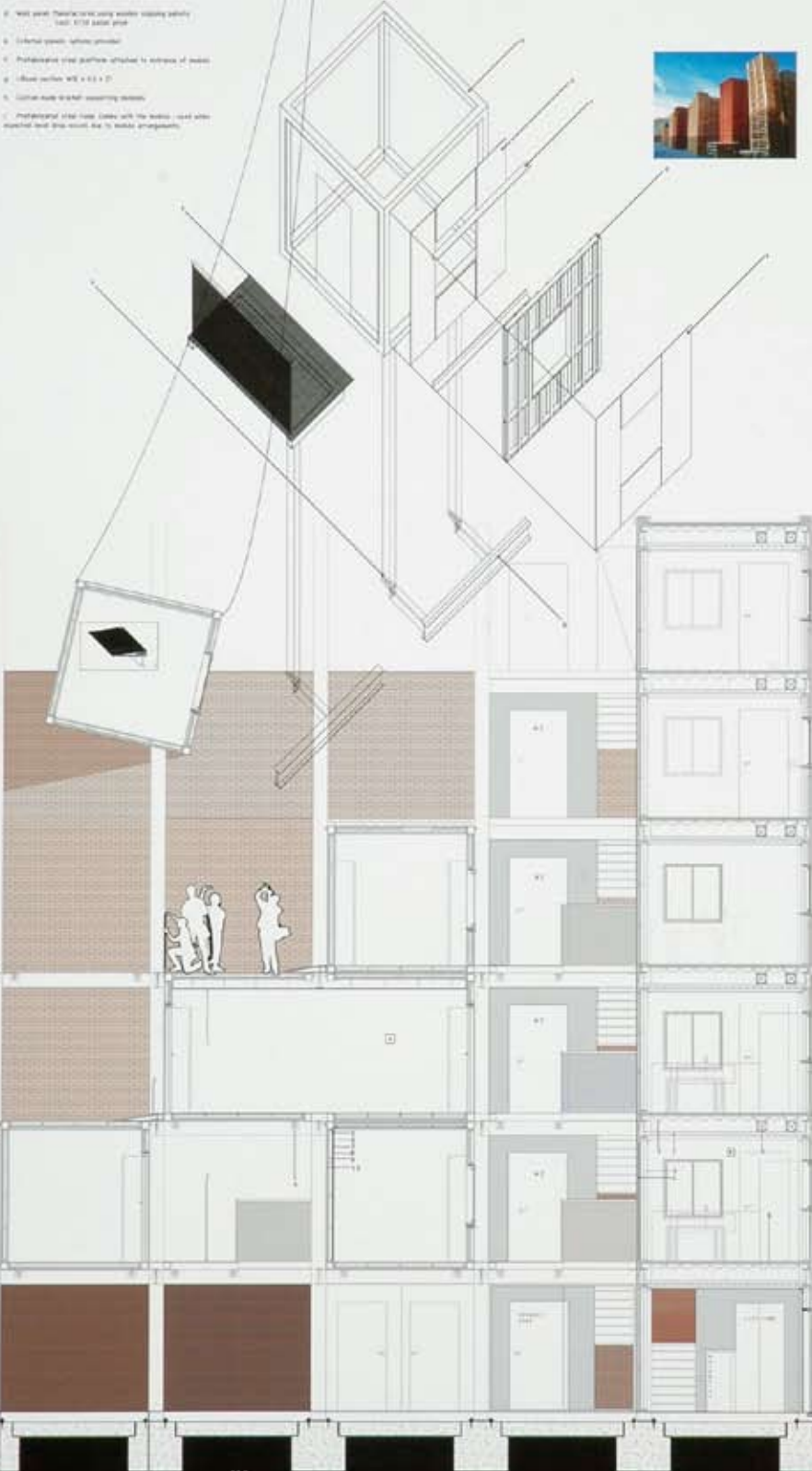


Ground floor plan
Scale 1:50



Public Party (cont.)

- 1. Steel frame - 400 x 400 mm
Supports heavy steel deck for a 100 mm
- 2. Internal access system provided
- 3. Steel bracket used to align frame and supporting wall panel
- 4. Wall panel - 100mm thick using existing existing cavity
100 x 100 mm panel
- 5. External access system provided
- 6. Prefabricated steel platform attached to exterior of panel
- 7. Glass curtain wall 400 x 400
- 8. Custom made bracket supporting window
- 9. Prefabricated steel beam joined with the existing steel when erected and then secured due to building arrangement.



- A - The window
 - 1. Steel ceiling structure in main section, in order to allow for insulation against structural beam
 - 2. Prefabricated steel panel - provides for height difference when in section from below to act as a platform
 - 3. Prefabricated steel platform base to brick masonry
 - 4. Custom made steel bracket connecting masonry and platform
 - 5. Frame brackets holding panels in position
 - 6. External wall panel
 - 7. New insulation providing cold bridge from the steel frame
 - 8. Window profile
 - 9. Fibrous insulating material on external wall panel
- B - The window
 - 1. Composite steel construction
 - 2. New insulation acting as a structural frame ceiling against cold bridge from brick work structural beam
 - 3. External structural timber panel from brick - vertical aluminium
 - 4. Aluminium frame supporting brick masonry
 - 5. Cladding supporting panels - heavy steel for the purpose of insulation
 - 6. Insulation panel
 - 7. Thin slab and slab floor - brick finish

STRUCTURAL SECTION



DETAIL
SCALE 1:50
ORIGINAL AT 1:20 (REFER TO ATTACHED DRAWING)