

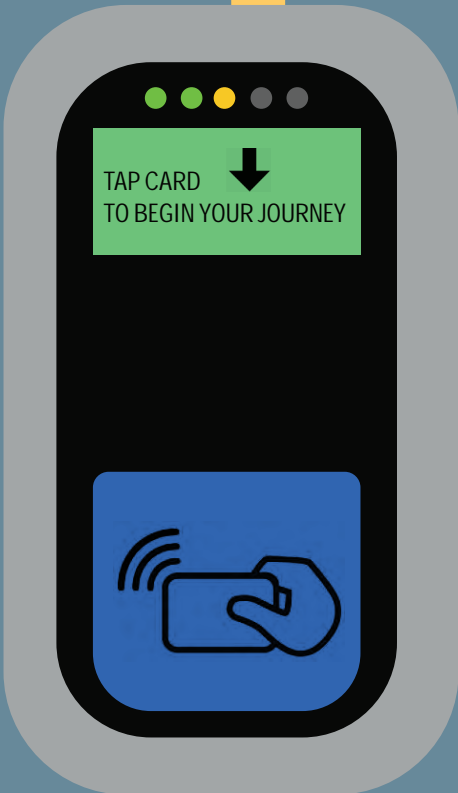
A GUIDE

TO RE-SEE

THE CITY

INT-405-03

ZI WANG



# RE-SEE THE CITY

## CATALOGUE

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Paris  
March 18th



São Paulo  
March 18th



Milan  
March 20th



New York  
March 19th

EMPTINESS PROLIFERATES IN CITIES...



**1. What kind of impact (creative, intellectual, communal, civic, social, etc.) do you hope your project will have? What strategies will you employ to achieve the desired impact?**

I hope my project will have a social impact on the New York City bus system. Strategies that I employed to achieve this goal include research, material study, and spatial analysis that compose a complete set of design proposals that will improve the overall city bus system.

**2. What are the main influences on your thesis work? These might be historical, social, political, and/or physical forces or phenomena.**

The main influences on my thesis work is the current pandemic. People are living in their own bubbles because of social distancing, and this phenomenon has led to broken trust in density. Marina Abramovic and Ernesto Neto are also two inspiring artists because they have done many projects on healing and rebuilding connection.

**3. How might your proposed thesis act as a catalyst for your creative and professional growth? How might your thesis require changes to the way interior design is practiced professionally?**

This thesis project is self-directed, and completely based on my personal interests in social issues and urban development. Research I have done helped me to better understand the city system and problems it's facing. This thesis project gave me a perspective on urban development and will always influence my future design proposals.

**4. Who are the specific audiences/communities that you hope to engage through this exploration? How are you hoping to reach them?**

My primary audience is the city governors and city dwellers. I hope my proposal can convince the city governors to invest more money in the city bus system through my design proposals. And, I would like to hear the voices of city dwellers, since they are the ultimate user group of this thesis project.

**5. Speculate: will your project take an original and imaginative approach to content and form?**

My thesis project takes an original approach through my personal experience living in New York during the current pandemic. This approach is also unique because of how I combined the city bus advancement with other local industry and allow them to be re-invigorated mutually.

**6. How does your thesis take a responsible position in relation to the limited resources of the planet? What specific aspects of your project will implement this position?**

My thesis project focuses on transforming the double decker bus to allow it to perform more complex functions and programs. The double decker bus were previously used for sightseeing purposes, however, the current pandemic hit harshly on the tourism industry, and these buses are waiting to be given a new life.

**7. Describe the processes and materials you would be using to realize your design as a built work. How do they represent an invention within the field of interior design?**

Although this thesis project seems to have a large scale, and relates closely to urban development and advancement in the public transportation system, it ultimately comes back to the interior space of the city bus. A clean, and comfortable interior space is crucial as well to make city buses a more appealing option of transportation.

**8. How do your thesis ideas (or project) contribute to the wellbeing of your proposed users or inhabitants? Do they contribute to the wellbeing of the community?**

The final design proposal of my thesis project considers the wellbeing of the users through including fresh air, natural light, emergency services, accessible entry and material selection.



# HOW CAN THE CITY BUS BE ADOPTED TO RE-INVIGORATE PARTS OF THE CITY WHILE INVIGORATING ITSELF?

DUE TO RESTRICTIONS ON DENSITY BROUGHT ABOUT BY THE CURRENT PANDEMIC, AN ESTIMATED 1 IN 33 NYC RESIDENTS HAS LEFT THE CITY. THIS PROJECT LOOKS AT HOW A MAINSTAY OF URBAN INFRASTRUCTURE - CITY BUSES CAN REBUILD OUR RELATIONSHIP WITH THE CITY. TRANSFORMED DOUBLE-DECKER BUSES RUN AS UNITS AND AGGREGATE IN EMPTYING NEIGHBORHOODS TO RE-INVIGORATE LOCAL INDUSTRY, FUNCTIONING AS COMMUTER CARRIERS AND POP ATTRACTION, BRINGING PEOPLE TOGETHER AGAIN. TO TEST OUT THIS IDEA, I AM USING GARMENT DISTRICT AS A PROTOTYPE TO TEST IF THE CITY BUS CAN BE ADOPTED TO MUTUALLY RE-INVIGORATE THE GARMENT DISTRICT AND ITSELF.





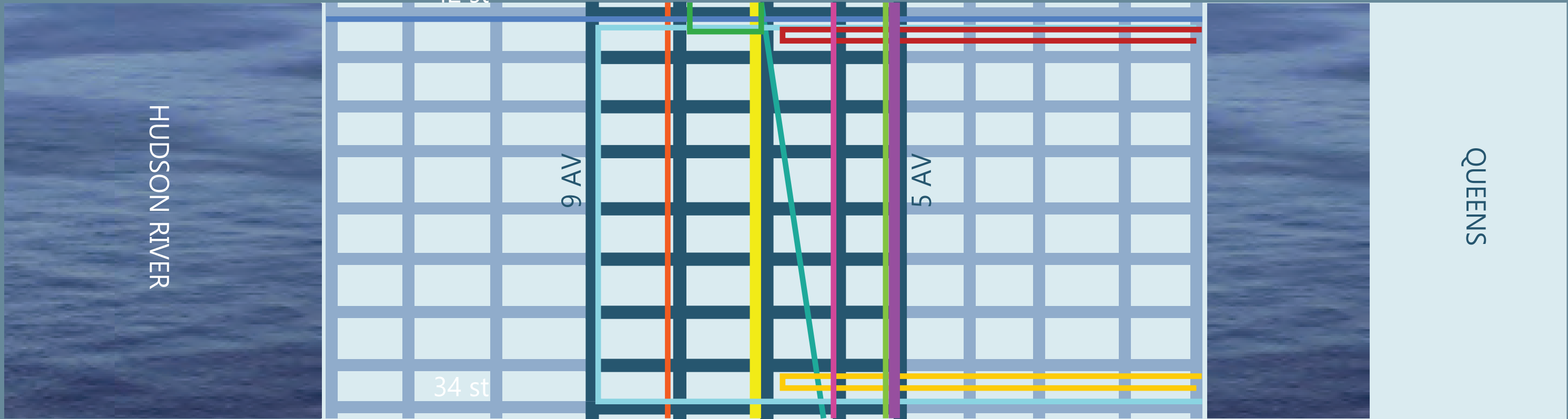
The garment district was once an important socializing agency in New York City. Workers used to spend more than half a day working together, and streets were often crowded with pedestrians and vehicles. Back in time, people viewed the garment district as the heart of New York City, because it brings job opportunities, money, and vitality to the city and neighborhoods.

In the garment district, there's a complete chain of resources, design, manufacture and retail, providing all kinds of fashion-related products and services to people.

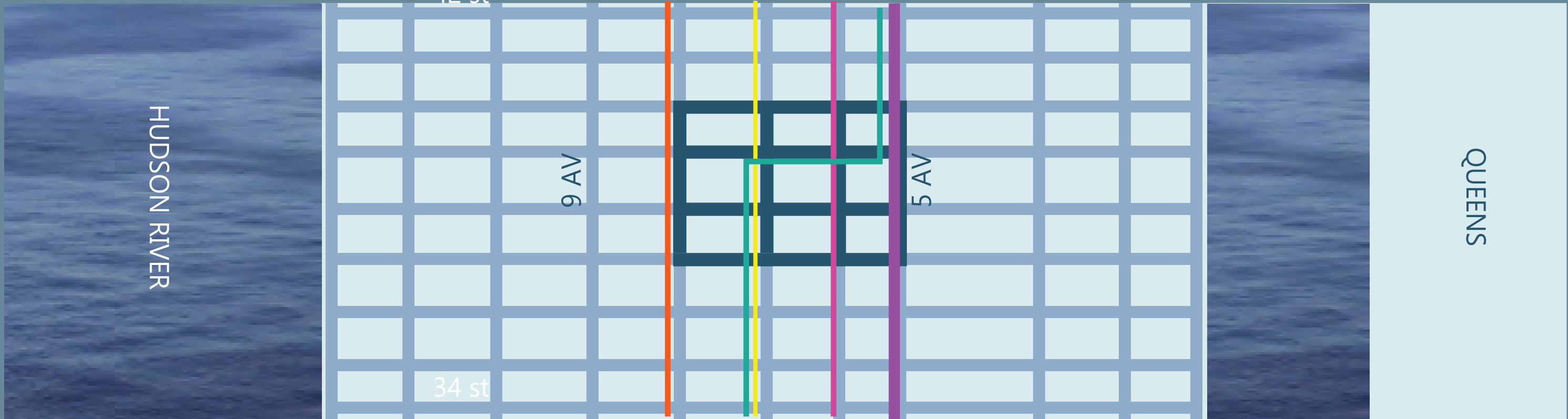
However, due to cheaper production costs overseas, domestic manufacturers were replaced by foreign factories, breaking up the industry chain in the garment district. As a result, the garment district is shrinking every year, and shops and stores in the old garment district are now replaced by technology firms.







1974 NYC BUS GUIDE



2021 NYC BUS GUIDE

Commuting Bus  
(Seating)



Fabric Recycle  
(Recycle+Sorting)



Transportation  
(Storage)



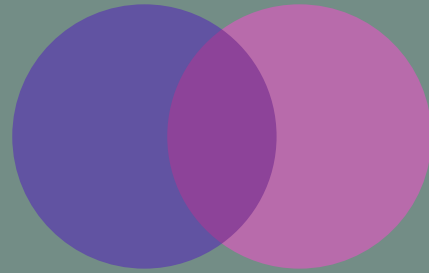
Dryclean  
(Dryclean+Steaming)



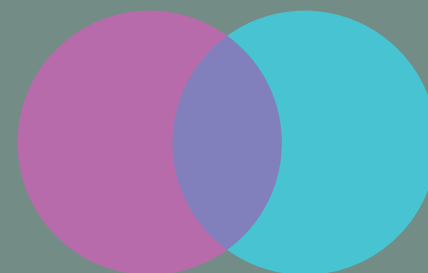
Cloth Custom  
(Fitting Room +Consultation Desk)



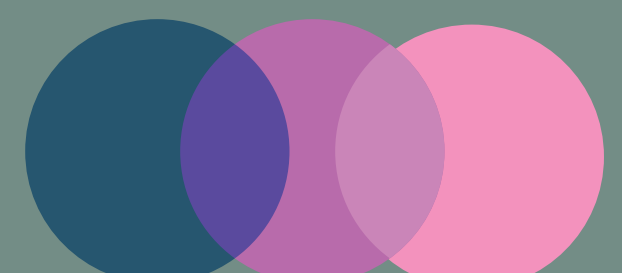
Retail  
(Display+Fitting Room+Cash Wrap)



Styling Salon  
(Makeup Room+Hair Salon)



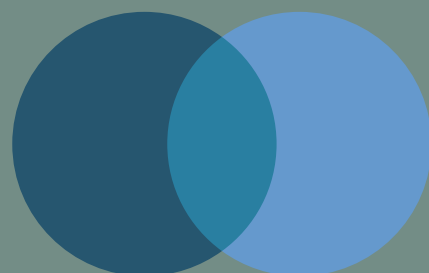
Fashion Design  
(Tool Library+Studio+Steaming)



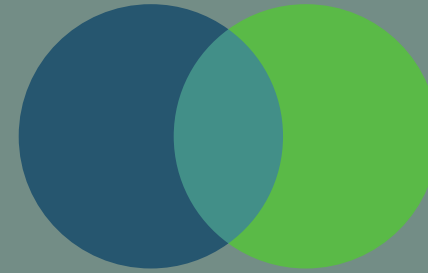
Resource Library  
(Resource Room)



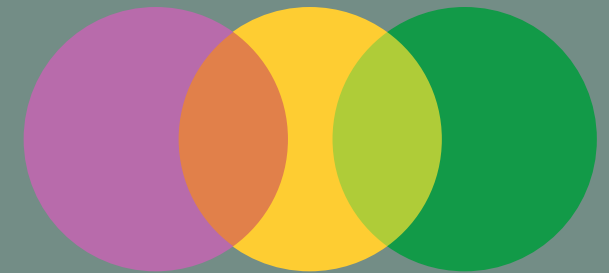
Textile Workshop  
(Resource Room+Workshop)



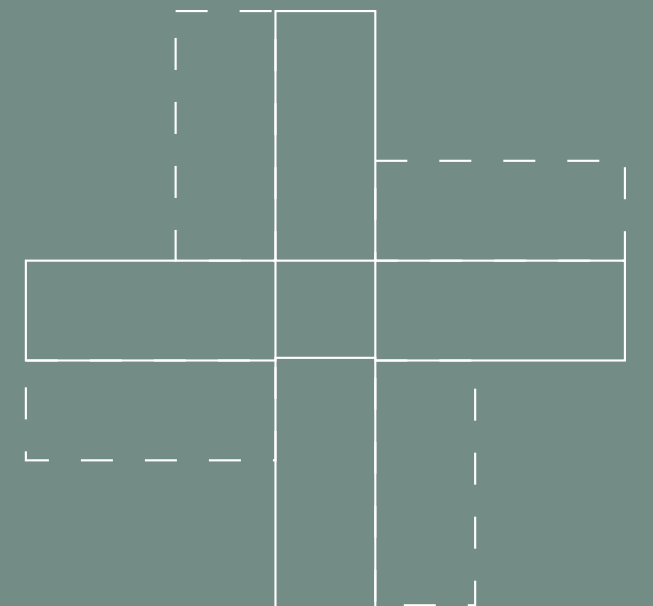
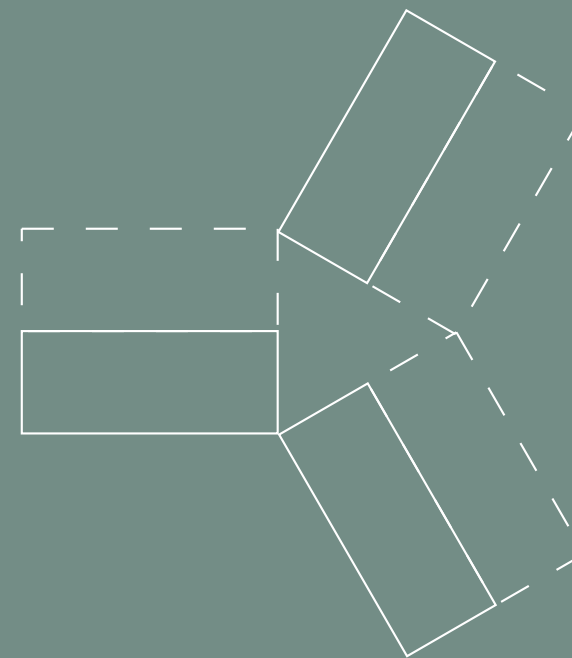
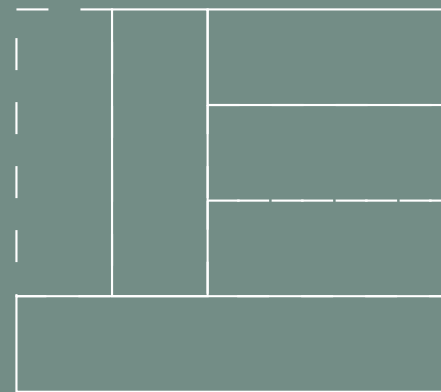
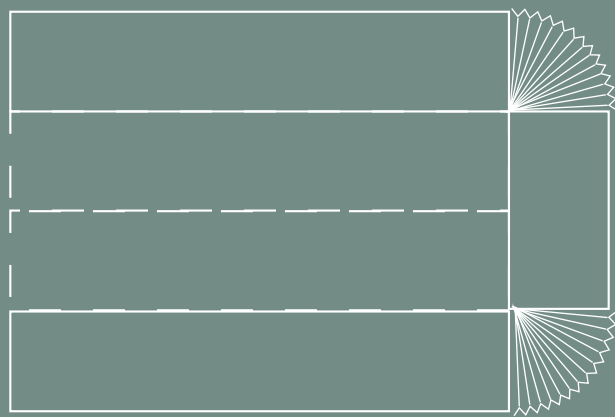
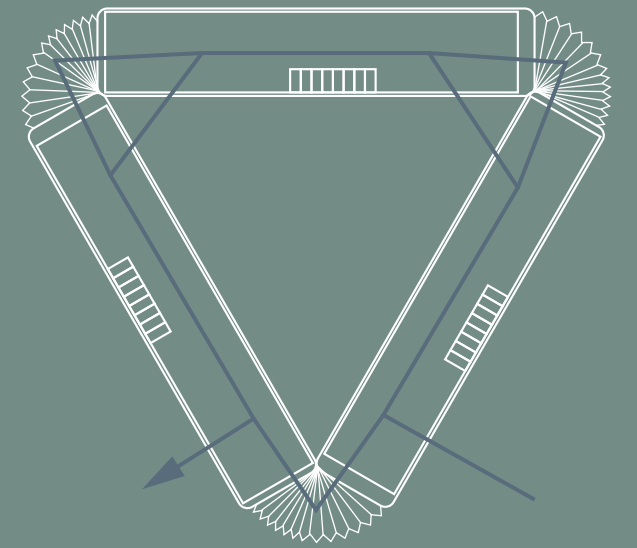
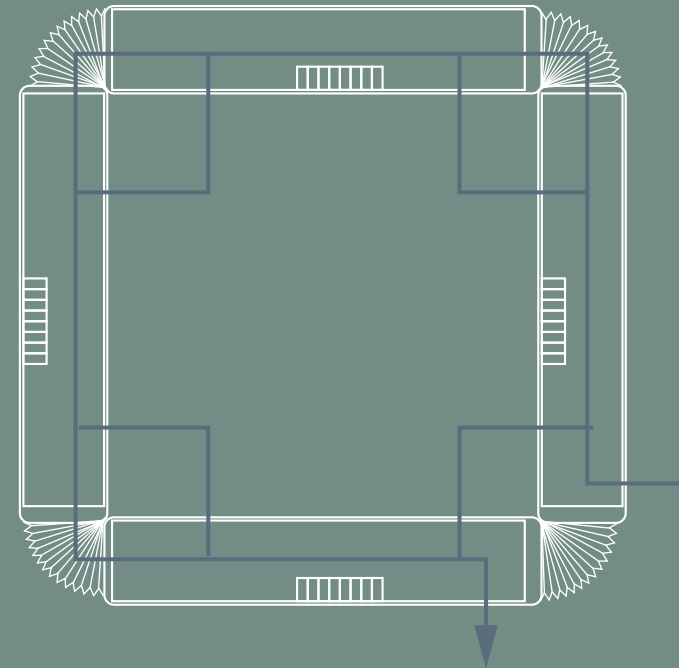
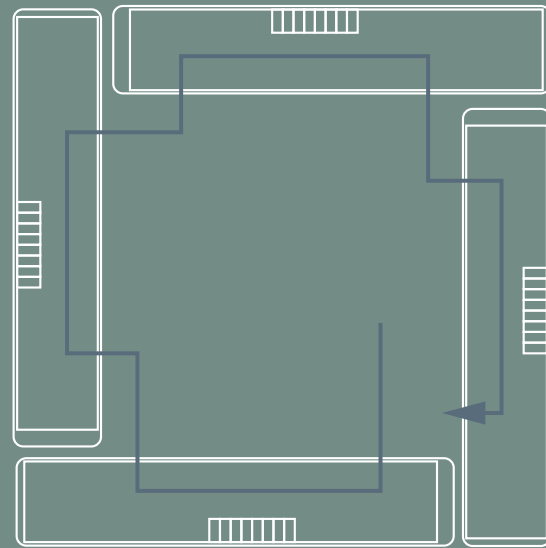
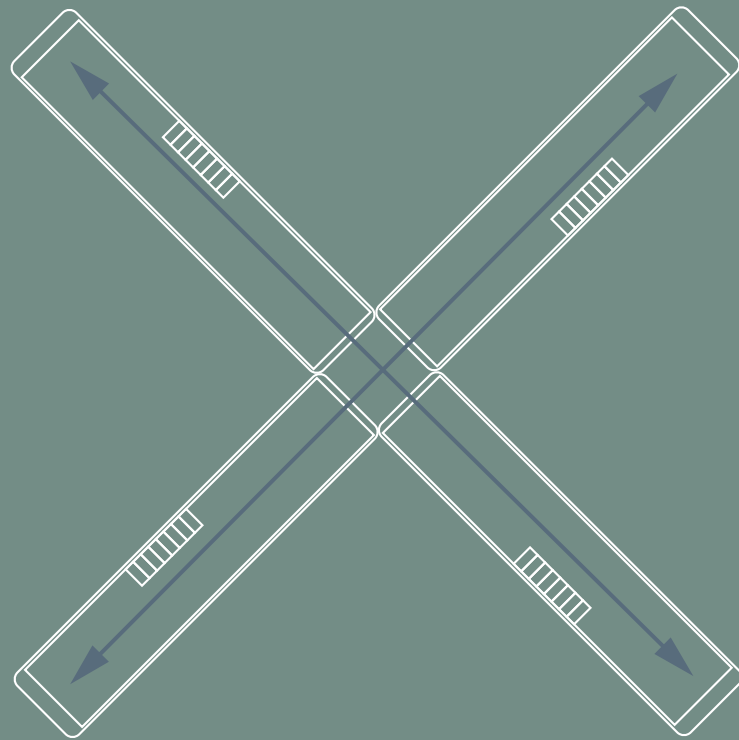
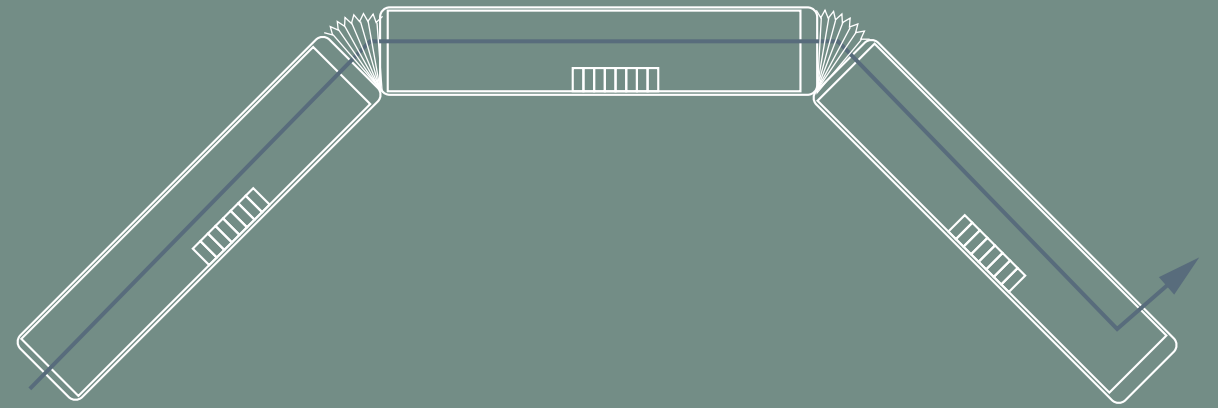
Repair  
(Tool Library+Repair Service)

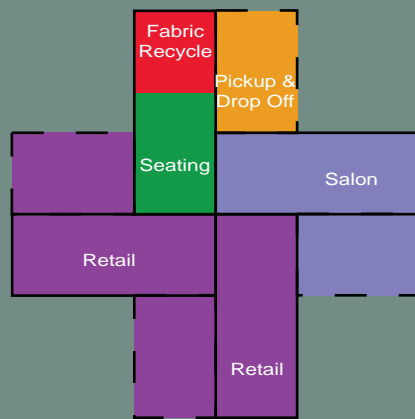


Fashion Runway  
(Dressing Room+Stage+Seating)

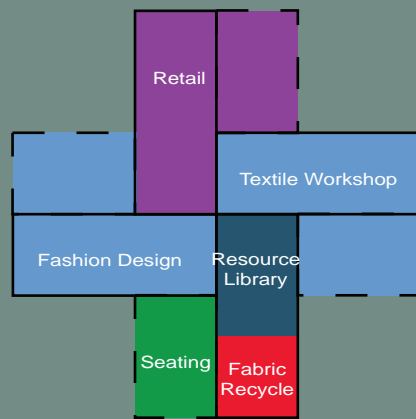




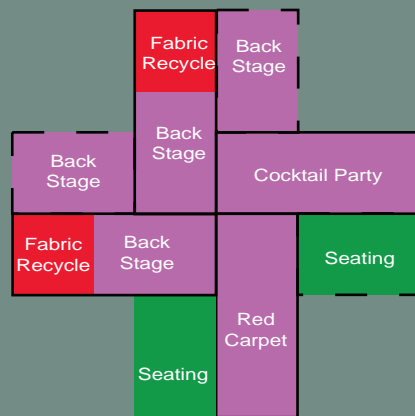
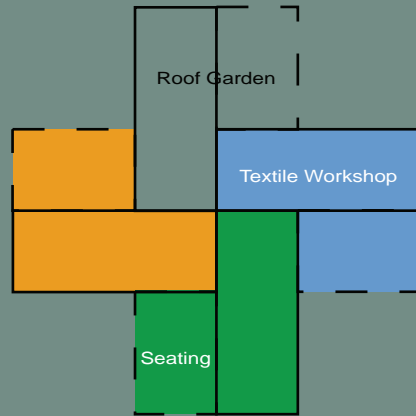
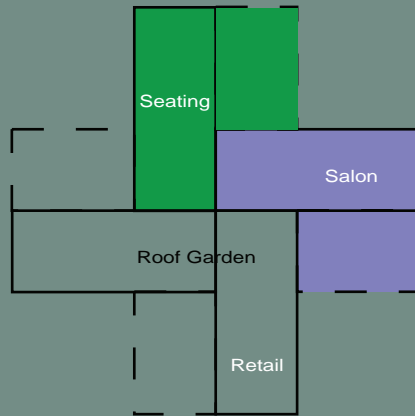




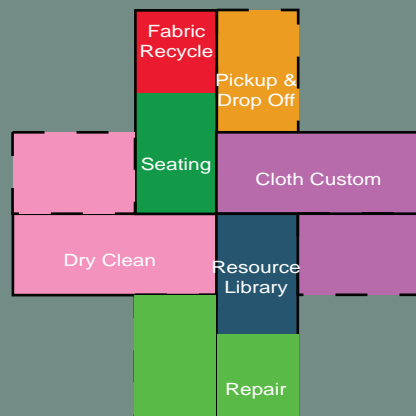
Retail + Styling Salon



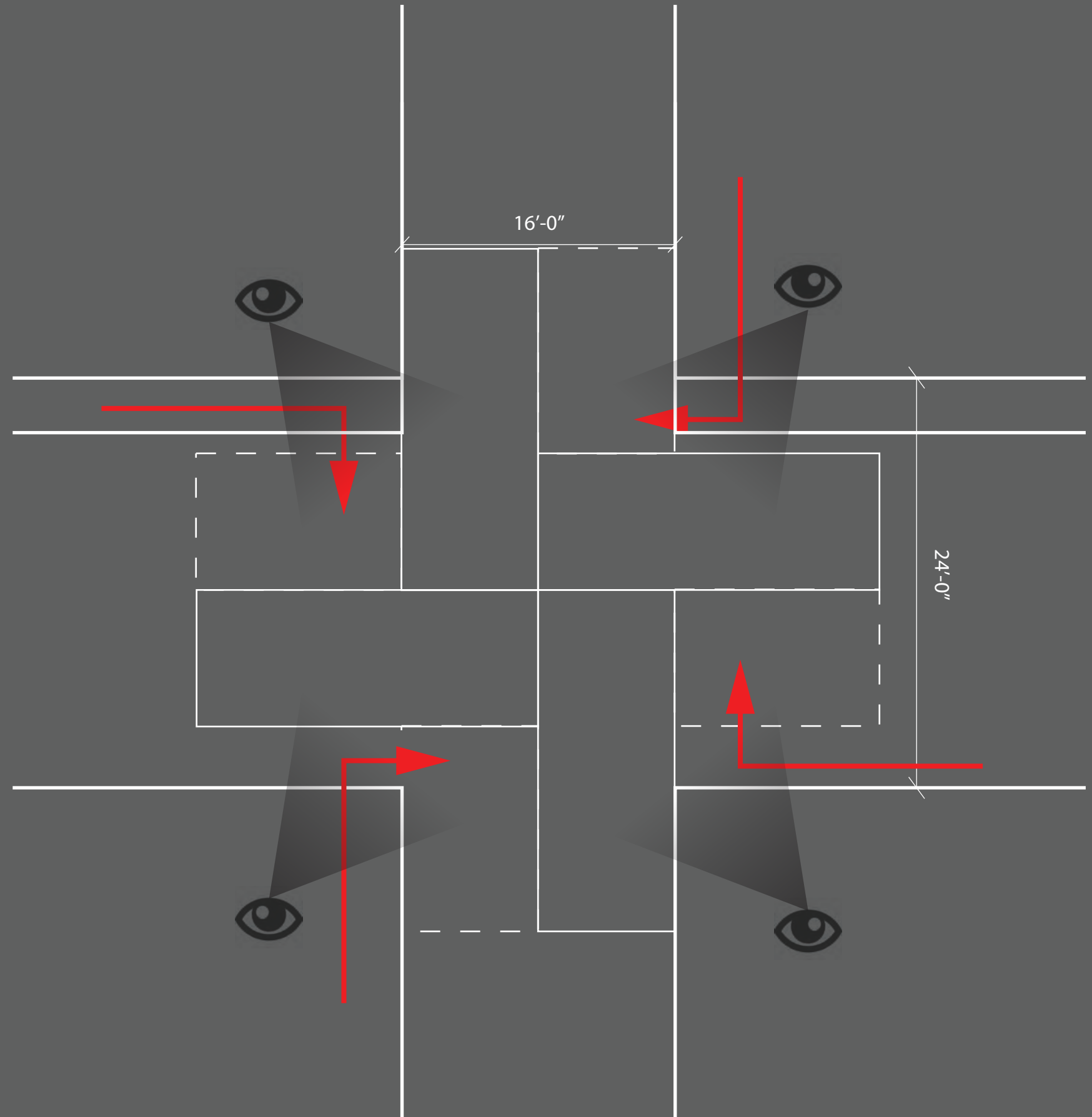
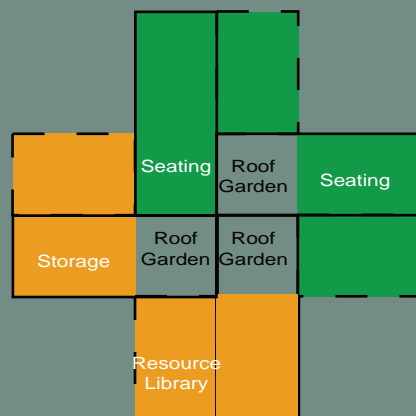
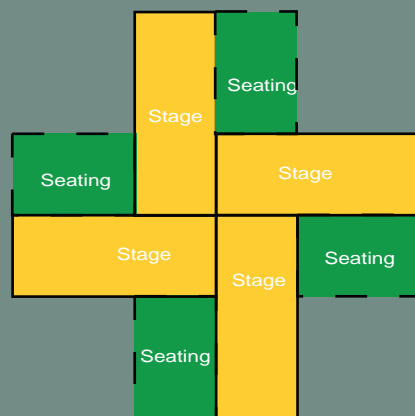
Fashion Design + Textile Workshop + Retail



Fashion Runway



Dry Clean + Repair + Cloth Custom







Midtown

Shrinking garment district and closing business in Midtown.



Murray Park

Fashionable residential blocks and hidden gallery inside the neighborhood. Residents left because of COVID.



Soho

Variety of shops and galleries located in this neighborhood. Have been empty and attacked during COVID.



East Village

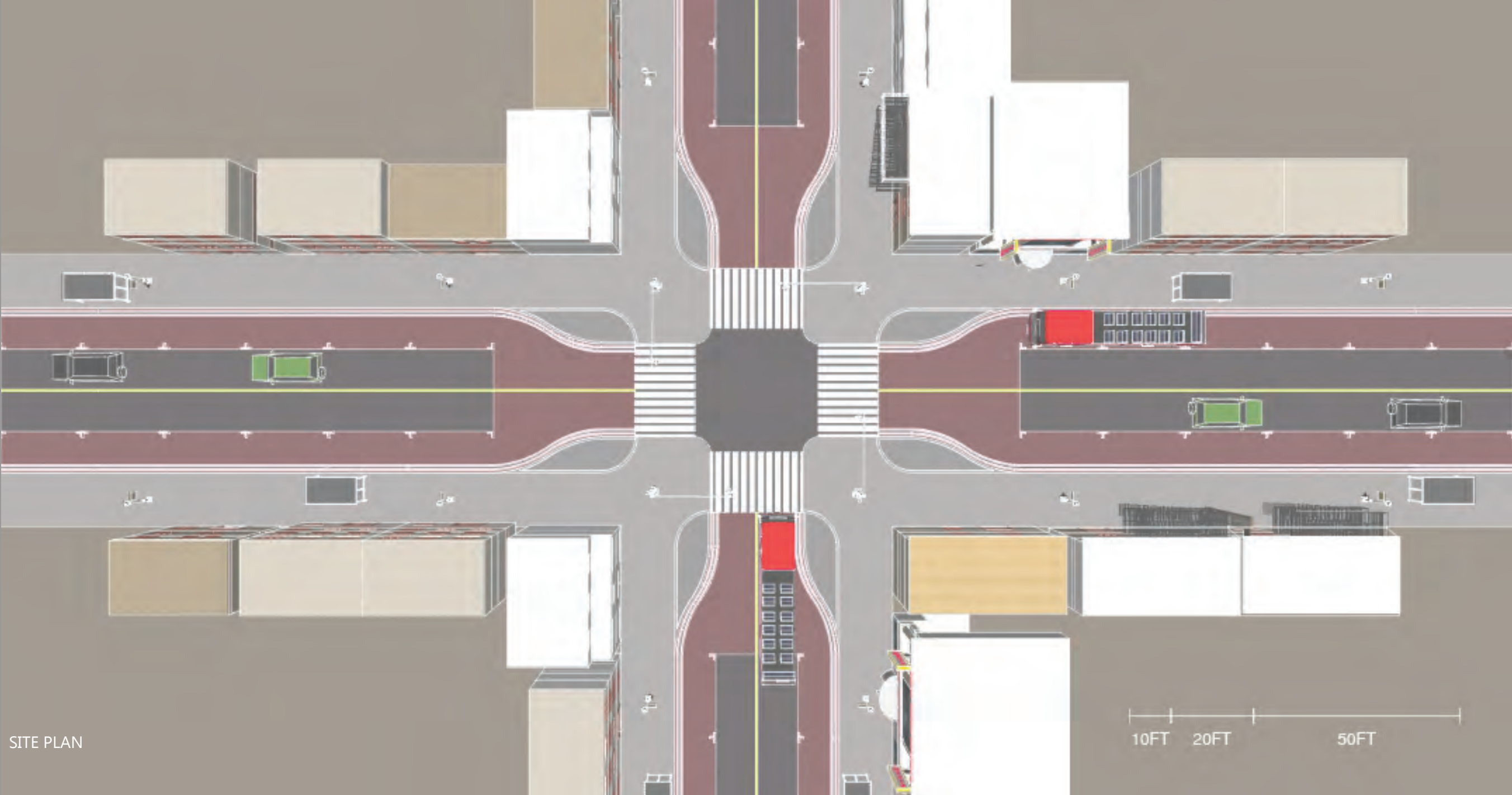
Resturant/Retail coexist with residential apartments. Empty storefronts and graffiti everywhere.



Brooklyn Heights

Modern piers resides in historic neighborhood. Experienced outflow of population and decline in waterway transportation.



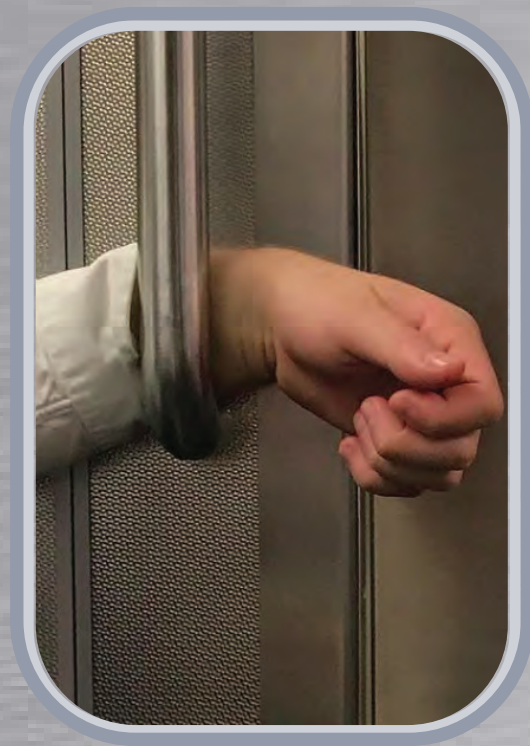


SITE PLAN

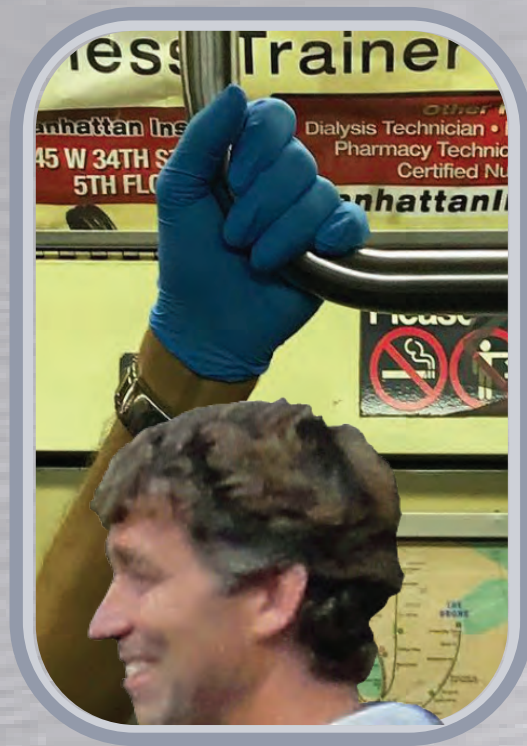


SITE SECTION





"The No Hands"



"The Reach Around"



"The Pincher"



"The Slider"

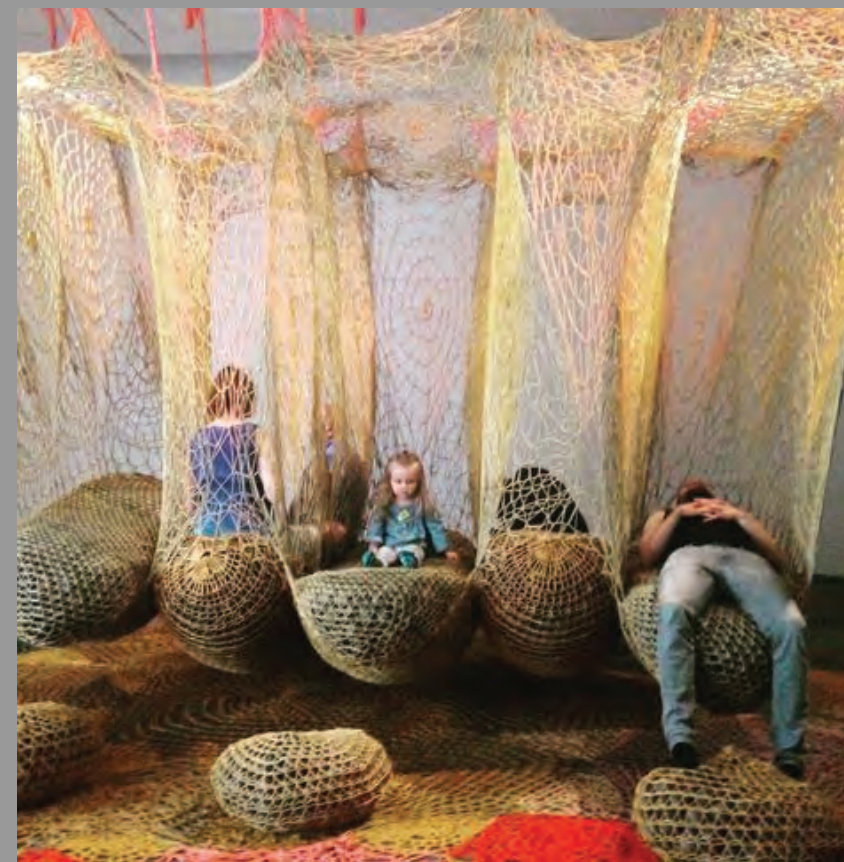




Marina Abramovic

Marina Abramovic is a performance artist who does many projects on trust. She pushes the limit of her body and aims to build relationships between performer and audience through performing art. Her projects are important to my emerging thesis because it intrigues me to think how to rebuild trust between people through redefining our personal space. For example, let people sit back to back to avoid awkwardness in eye contact. And to let people lean their head against each other's shoulders to build physical relationships and to provide emotional support.





## Ernesto Neto

Ernesto Neto is a contemporary visual artist who has a specialization in textile art. By playing with the softness and flexibility of textile, Neto creates sculptures that are both visually strong and functional. Neto's work is inspiring to my emerging thesis because users are often negotiating personal space whether with other users or with the environment.



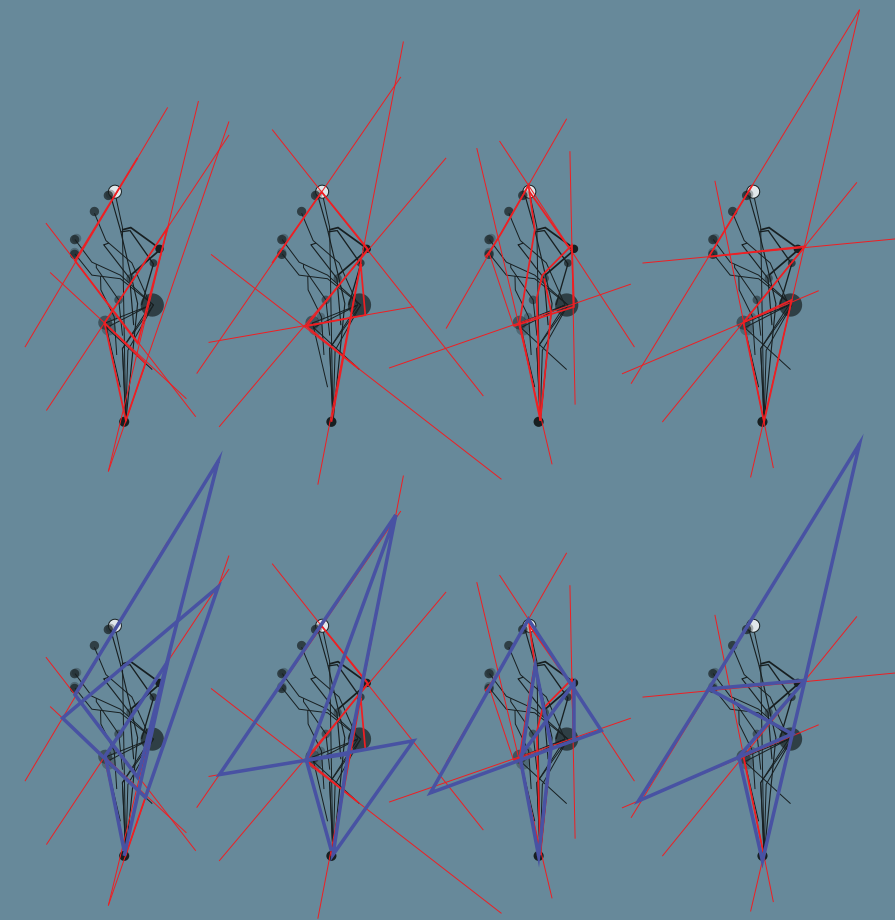
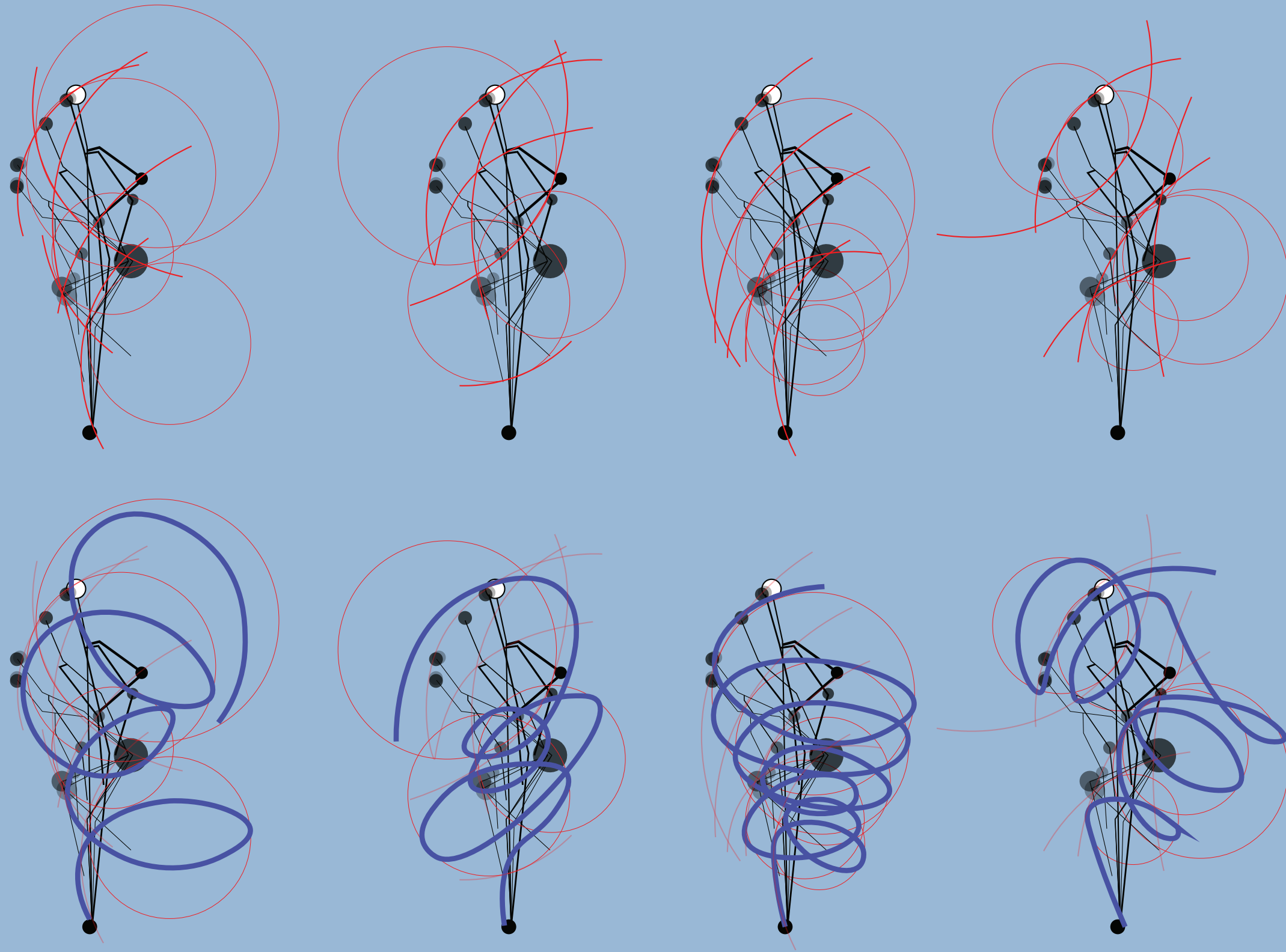


**HAND MOVEMENT**  
**(OIL ON TRACING PAPER)**



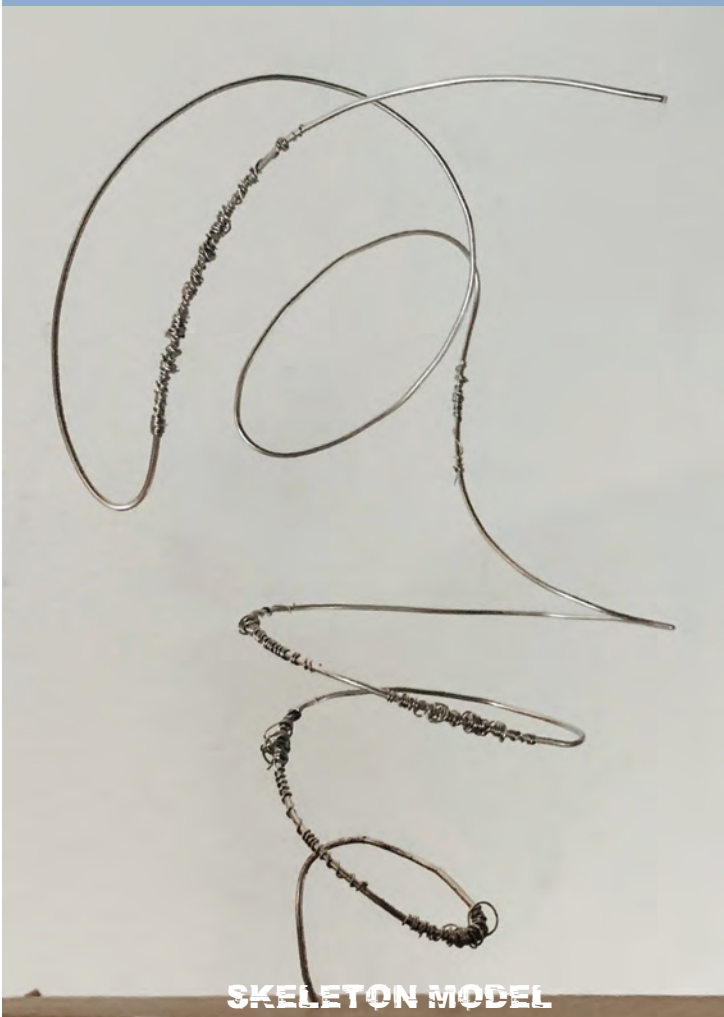
**ELBOW MOVEMENT**  
**(OIL ON TRACING PAPER)**

In this soft boundary exercise, I chose to study the action and movement of taking off clothes, because extile is the outermost layer in public spaces that separates our body and skin from our surrounding environment. In this project, I want to challenge textile to become a soft boundary that connects people physically and emotionally. In this case, taking off clothes is a symbol of taking off concealment in public spaces.

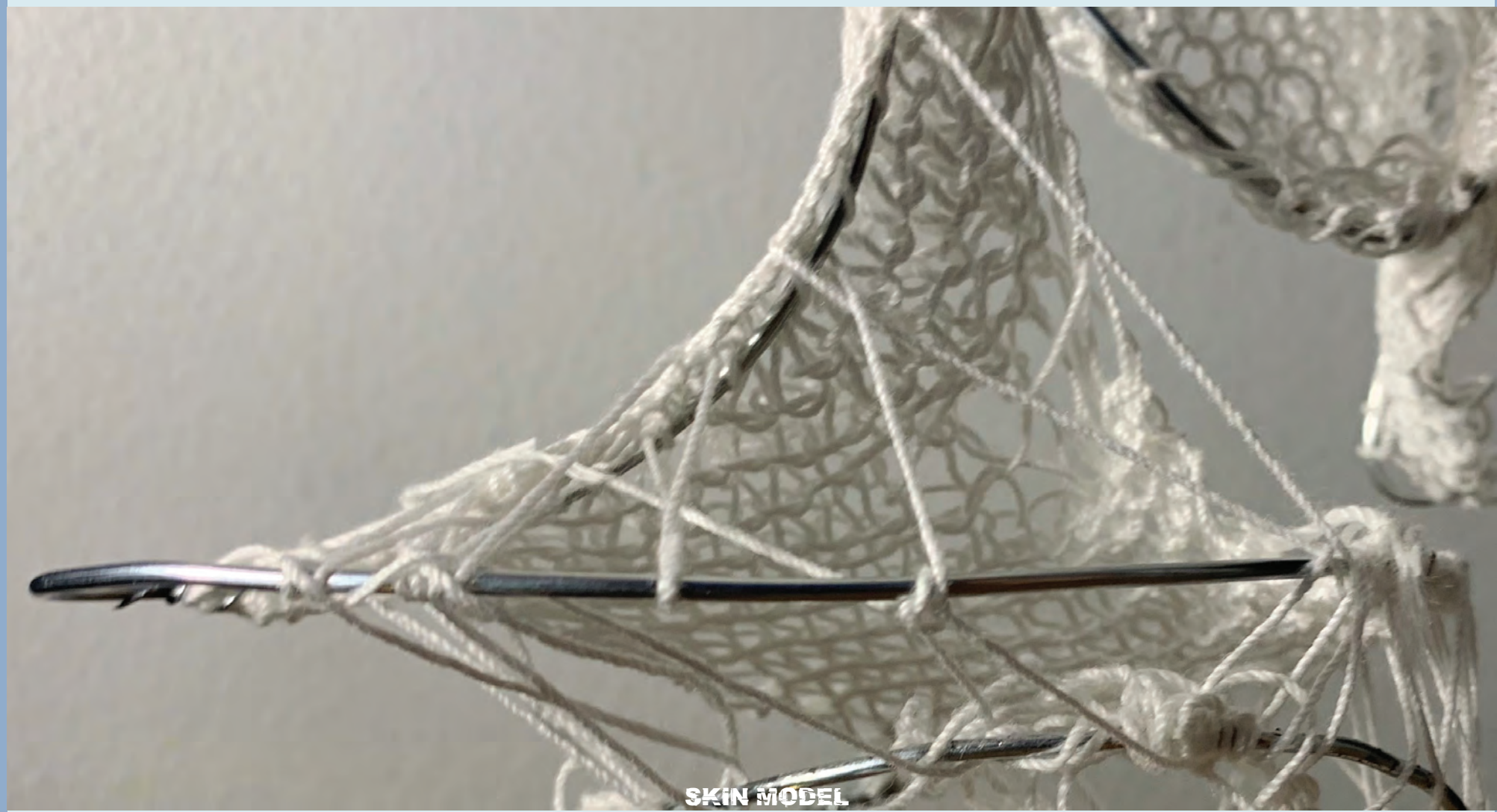
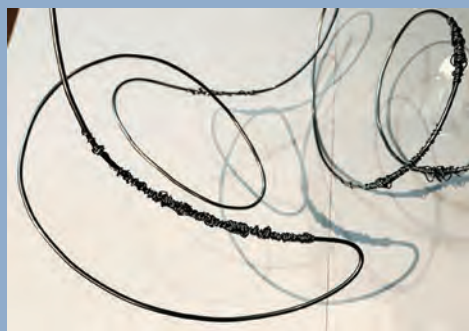


I use curves and circle to describe the rotation in movement. First outline the soft boundary around the body, then use a spiral to connect each circle. My distorted action montage depicts the negotiating space in movement. The new space created by the soft boundaries is space implied through the prediction of action.

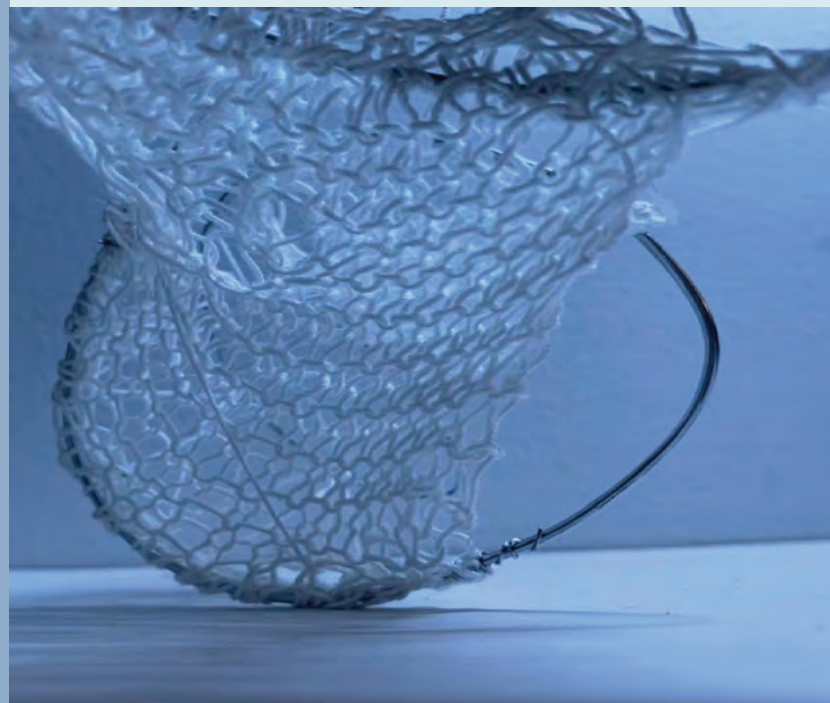




**SKELETON MODEL**

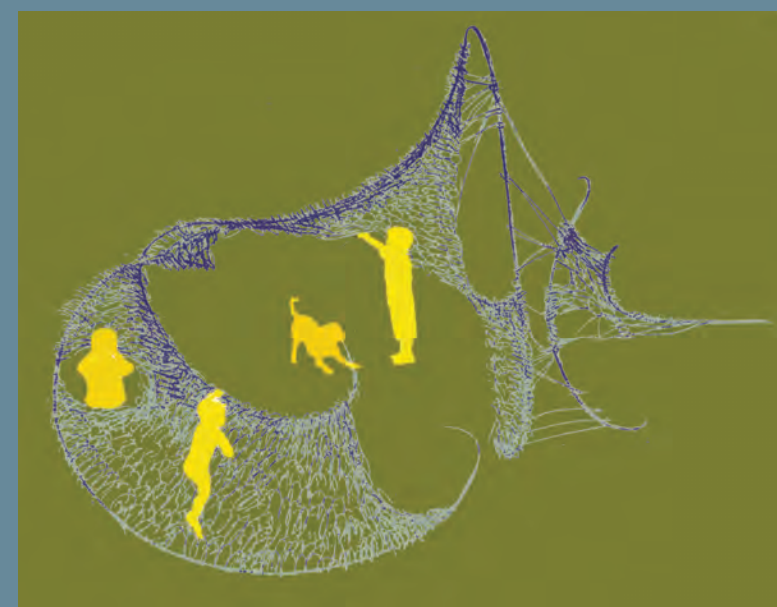
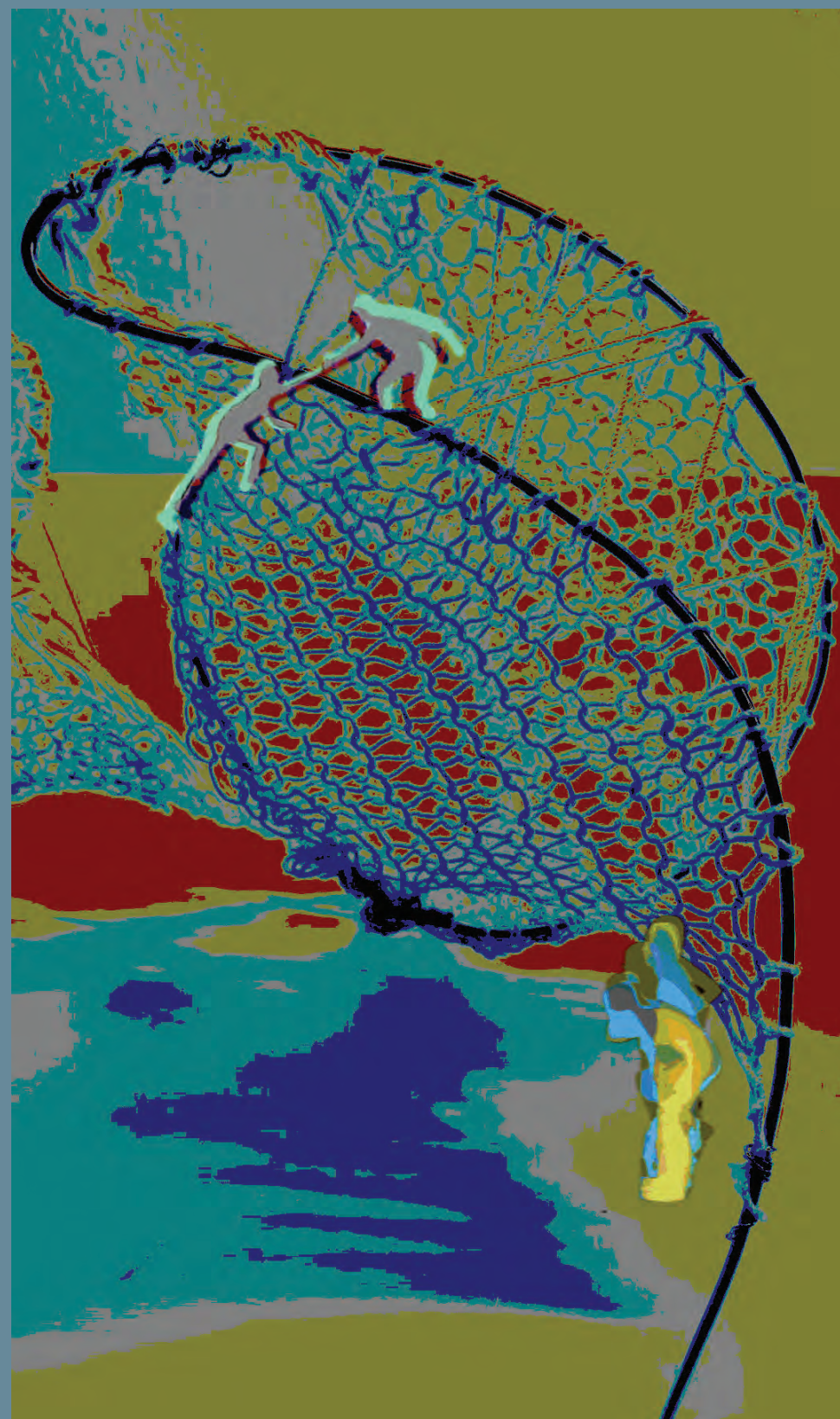
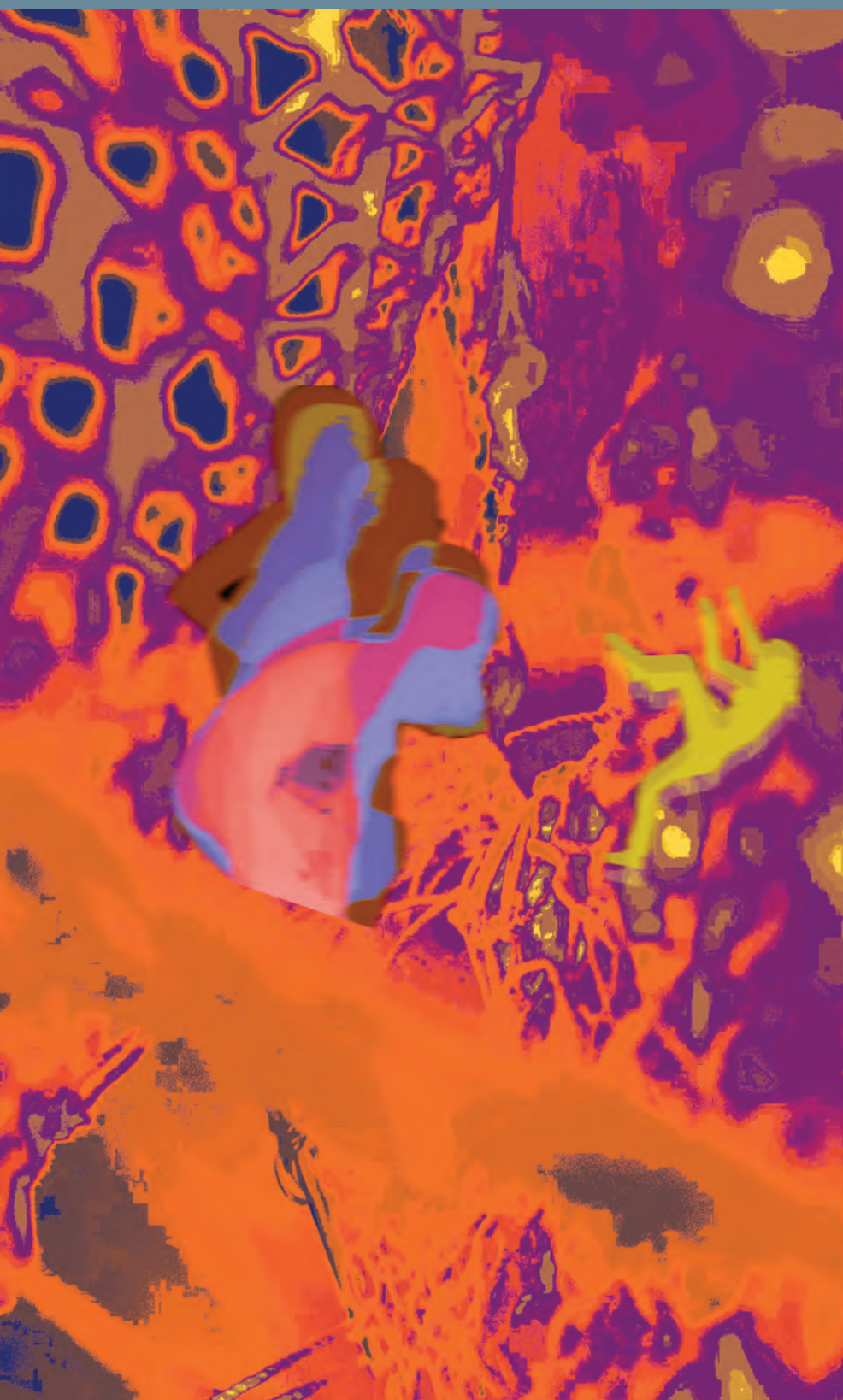


**SKIN MODEL**



Skin is like the membrane of cells, soft and morphing in shapes. Therefore, I think the skin should be a soft and interactive boundary that redefines and negotiate space between people in public spaces. Material quality that relates to the definition of the skin includes softness, interaction, morphing, expansion, contraction, etc.





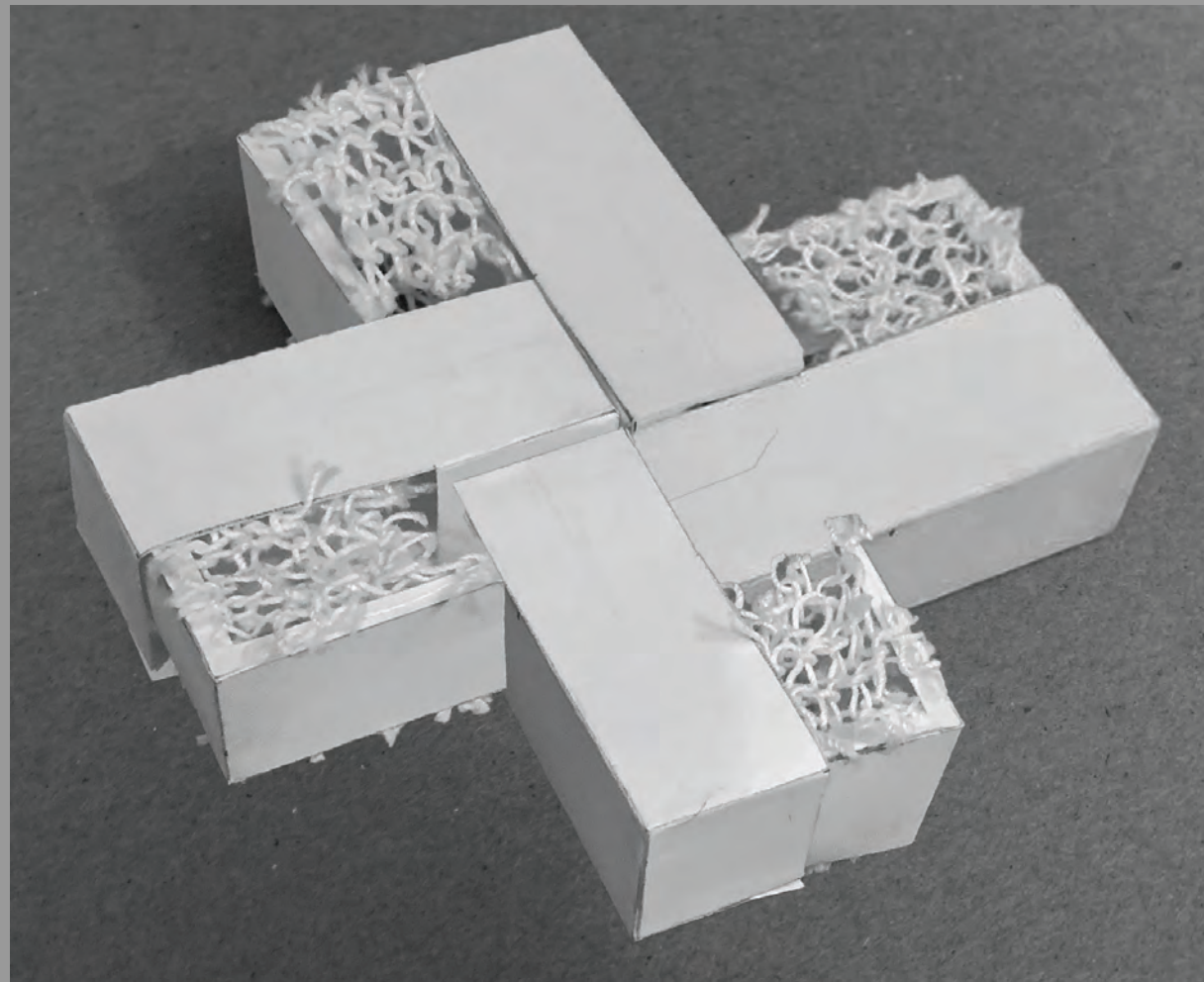




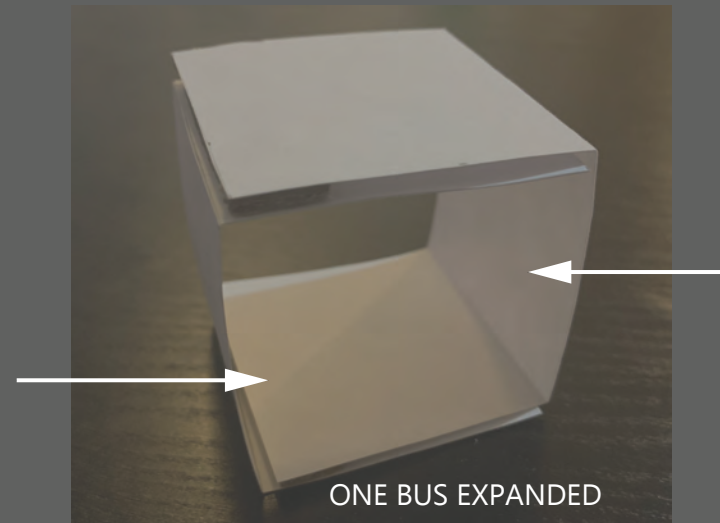
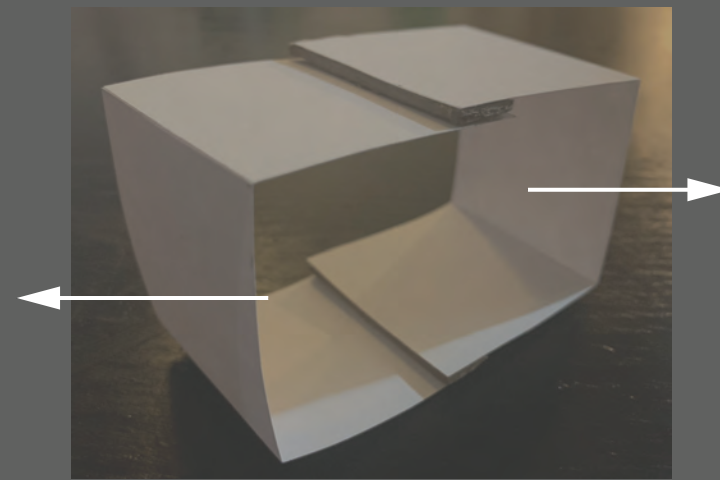




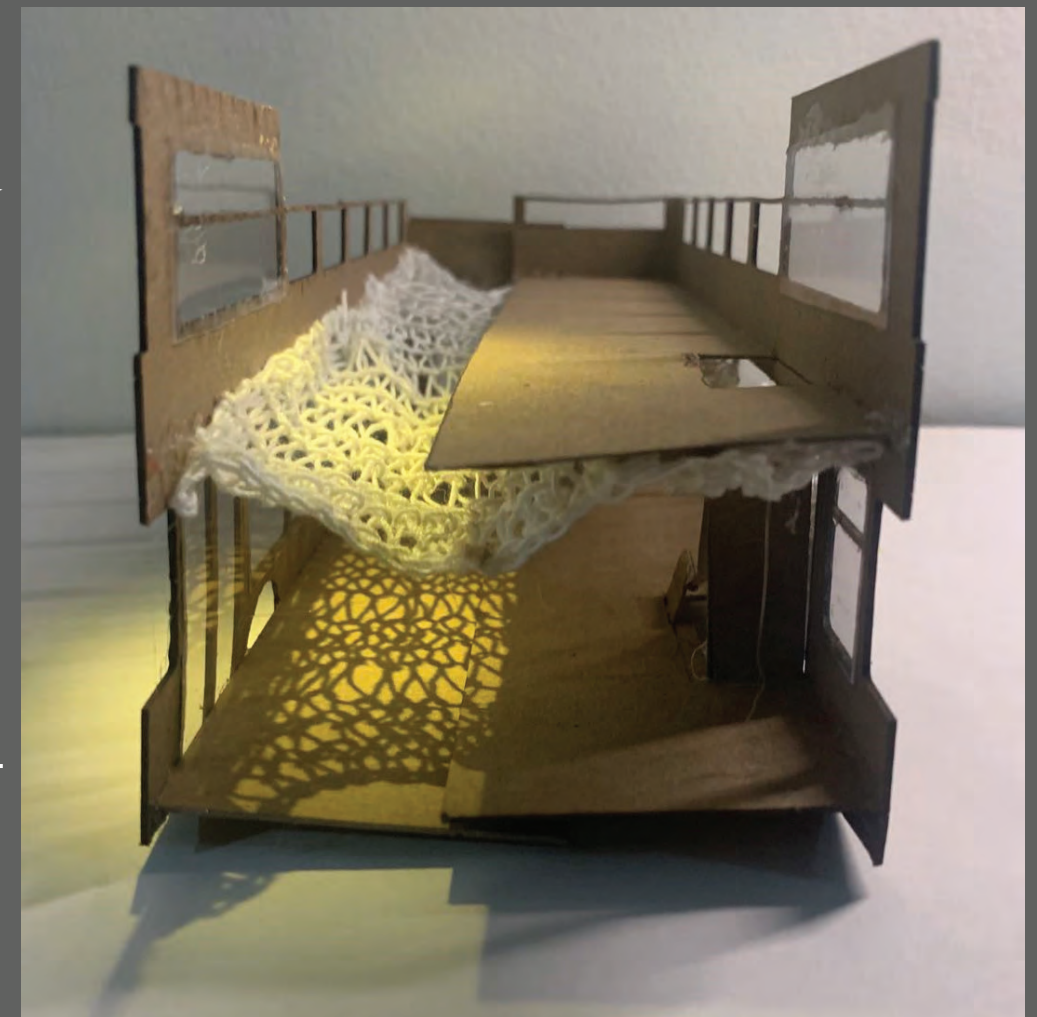




The flexibility of textile allows it to expand and be compressed. It's a great strategy to create pop-up space on the bus and to enlarge the overall interior space.



ONE BUS EXPANDED

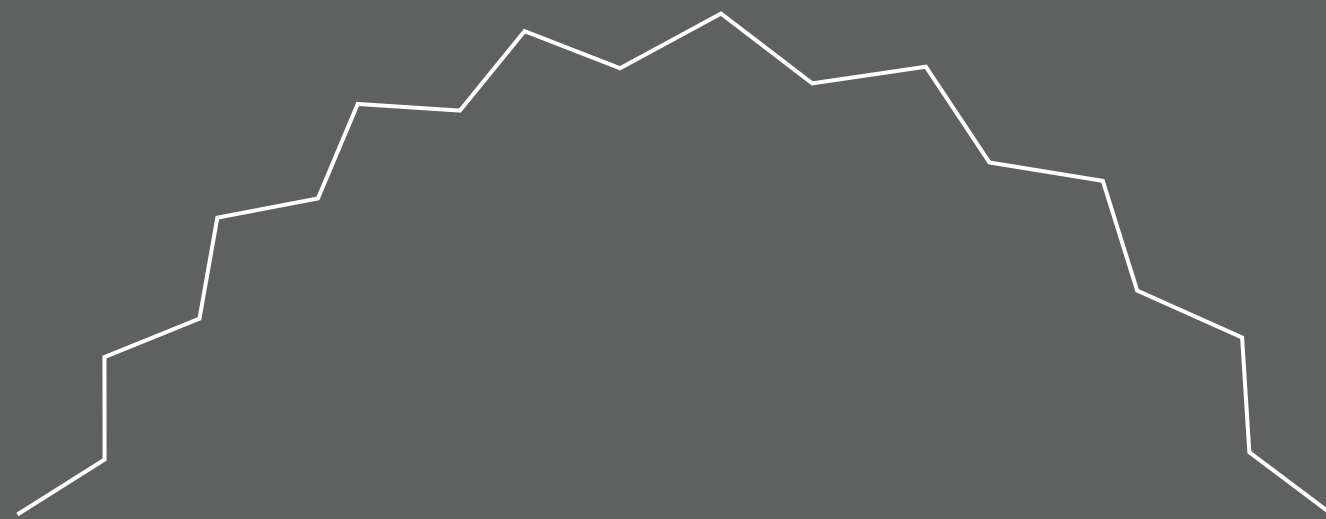


TEXTILE AS DISPLAY WALL



TEXTILE AS ROOF SHADING





COMPRESSED



EXPANDED





"Reflective Seduction" by Napp Studio

"Reflective Seduction" is important to my emerging thesis, because this interactive installation unfolds itself between physical and mental, reality and imagination. It explores a similar idea of revealing and concealing with my emerging thesis of creating both camouflage and exposure in one space.

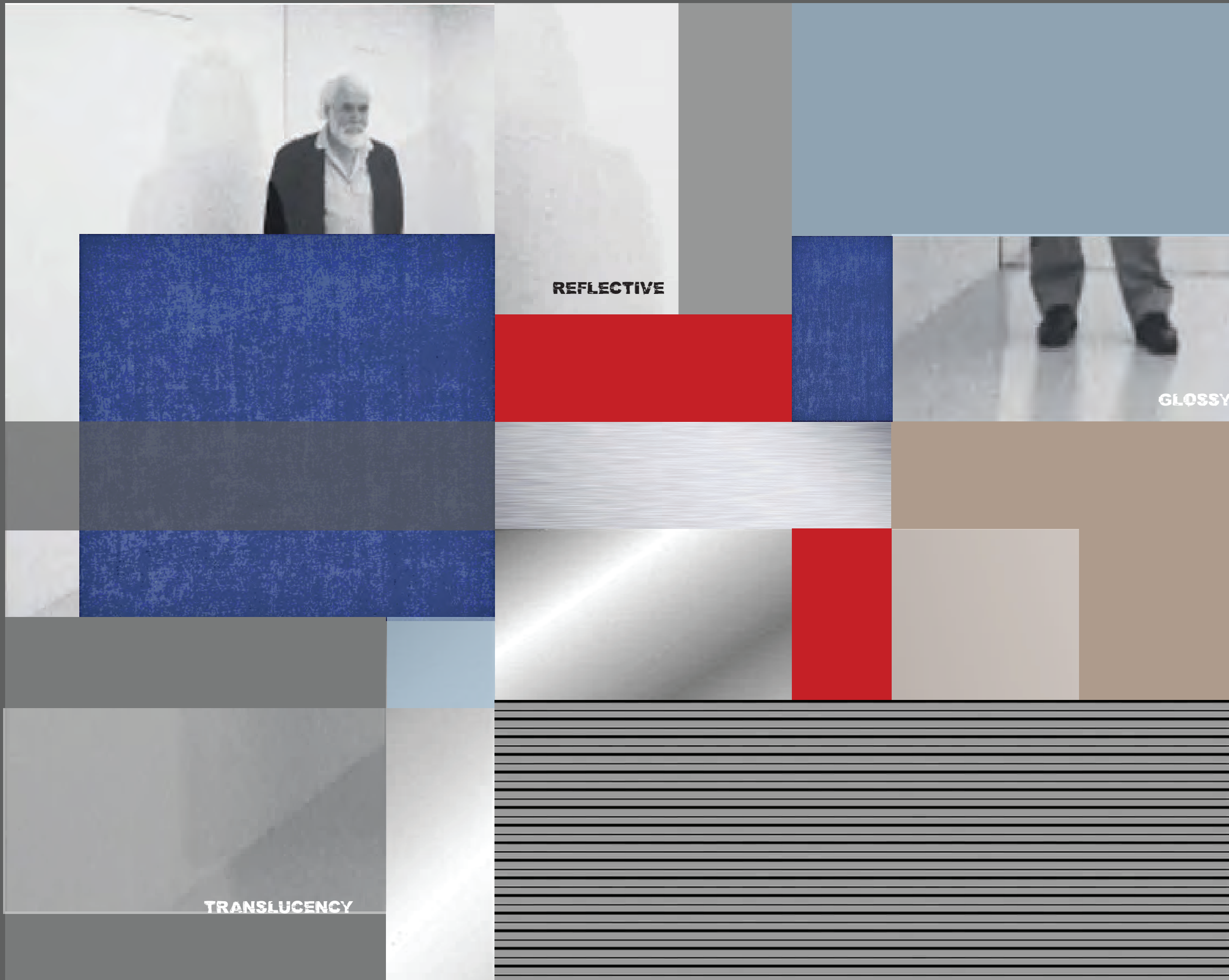




# Public Spaces / Two Audiences by Dan Graham

This project relates to my emerging thesis because reflective surfaces are placed on opposite sides of the space, prohibiting people from monitoring both screens. The audiences therefore must participate in the exhibition, and become self-displaying while watching others and them-selves. In addition, depending on which way the audience is looking at, the reflected image of the audience themselves and others can be clear, blurred, or ghosted.





## EXISTING RED STEEL

## EXISTING BUS UPHOLSTERY

## TEXTILE CANVAS

## MATTE PAINT

## MATTE PAINT

## ACRYLIC

# MIRROR

## VINYL





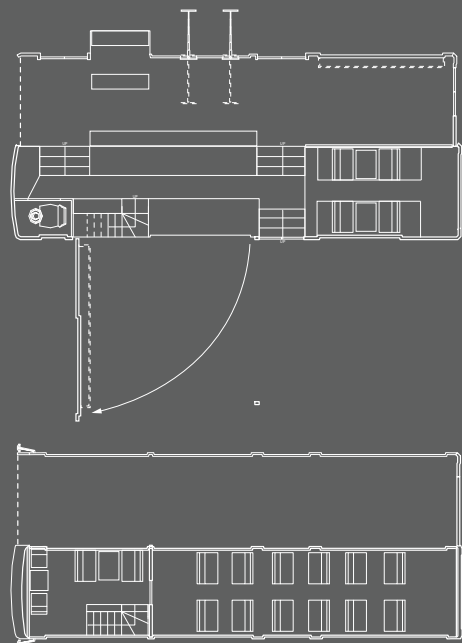
FASHION RETAIL IN NEIGHBORHOOD



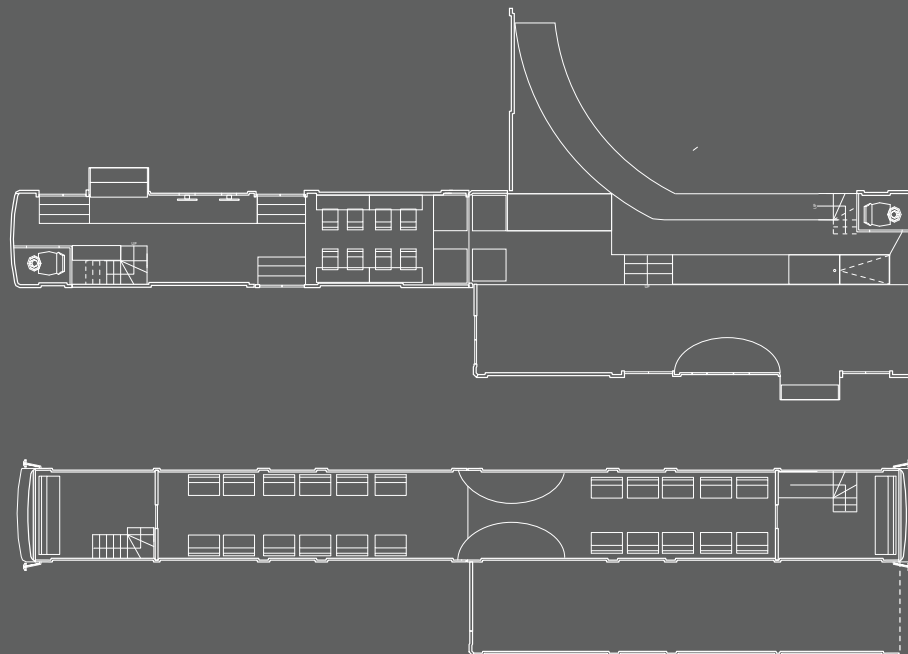
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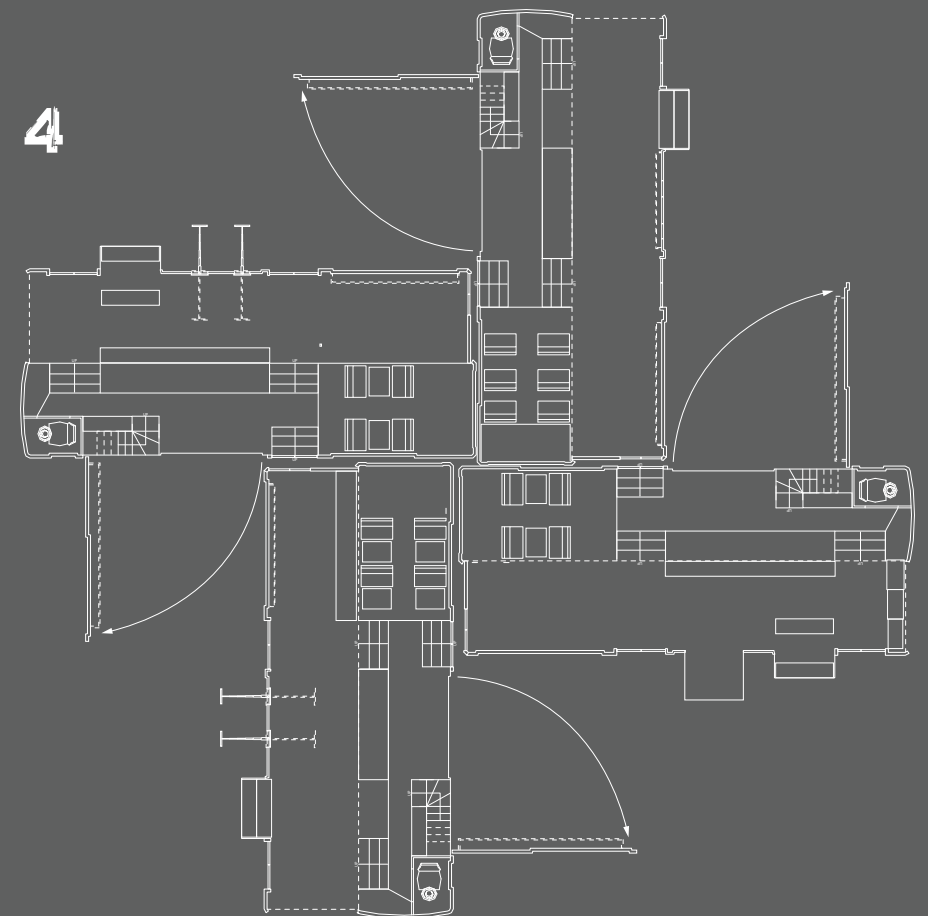
2



3



4



This diagram illustrates four possible scenarios of how the bus will transform and occupy the street.

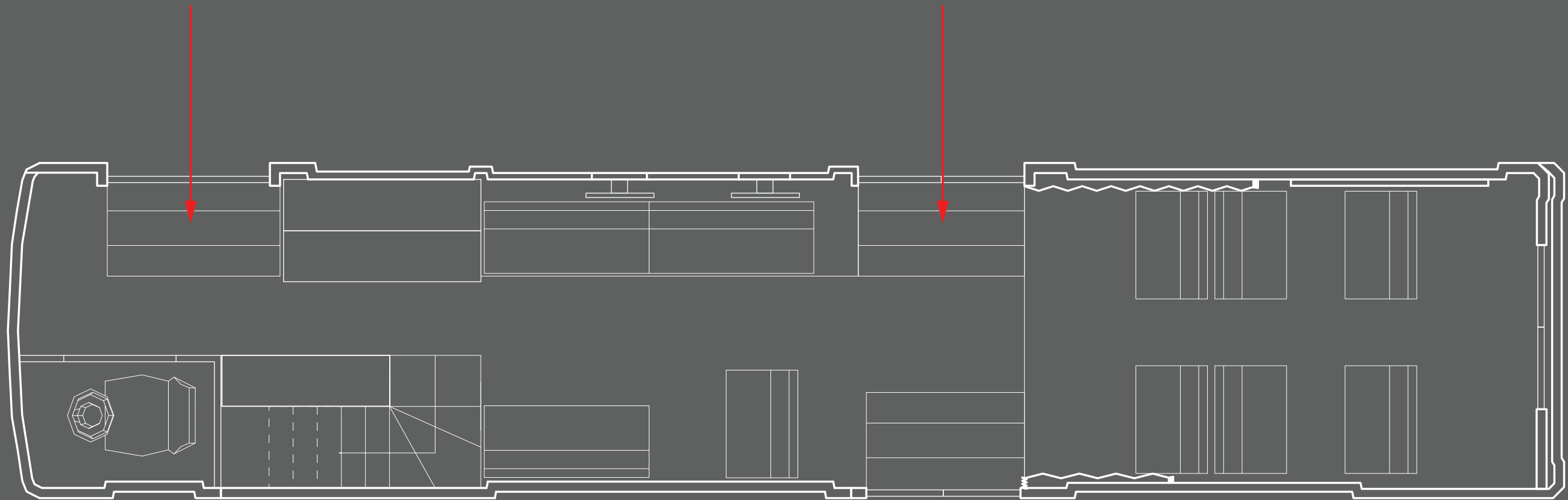
In the first scenario, all the pop-up spaces are compressed, and the bus runs regularly as a commuting bus from one neighborhood to another.

The second scenario illustrates how the single bus will transform when it is parked in the neighborhood. The bus expands horizontally with side walls open up to enlarge interior space and to create semi-exterior space to make the bus more attractive and inviting from the outside. In this scenario, the single bus can perform simple functions such as fashion retail, resource library, etc.

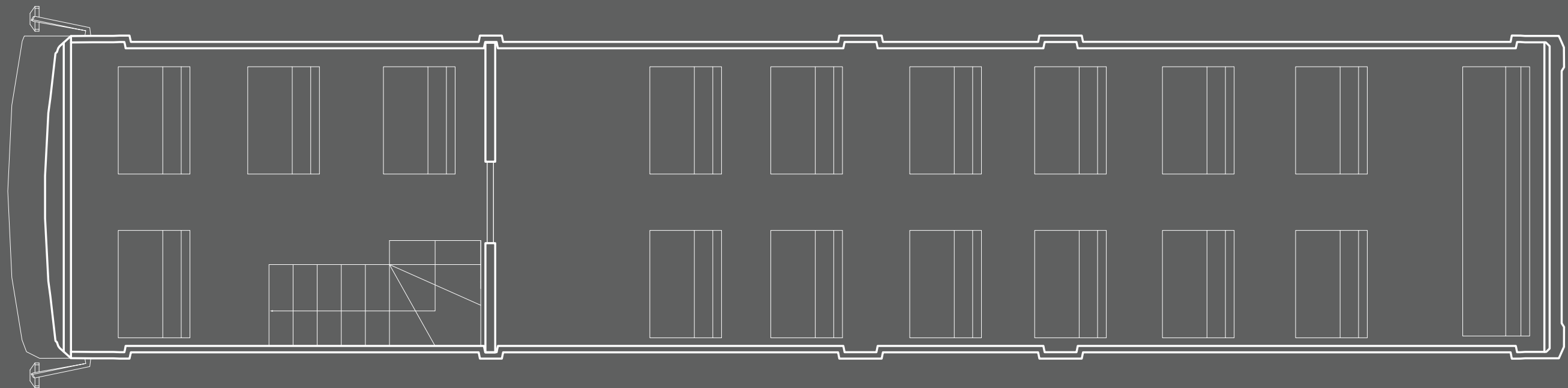
The third scenario shows two buses joined tail to tail when they parked. In this case, a single city bus is a building unit that could be joined and connected together to perform more complex programs such as fashion runway, fashion design, etc.

The fourth scenario shows potential ways of how four buses may aggregate to perform as a mobile garment district. Buses with different programs and functions will be connected together to support each other and to provide a great variety of services to the neighborhoods.





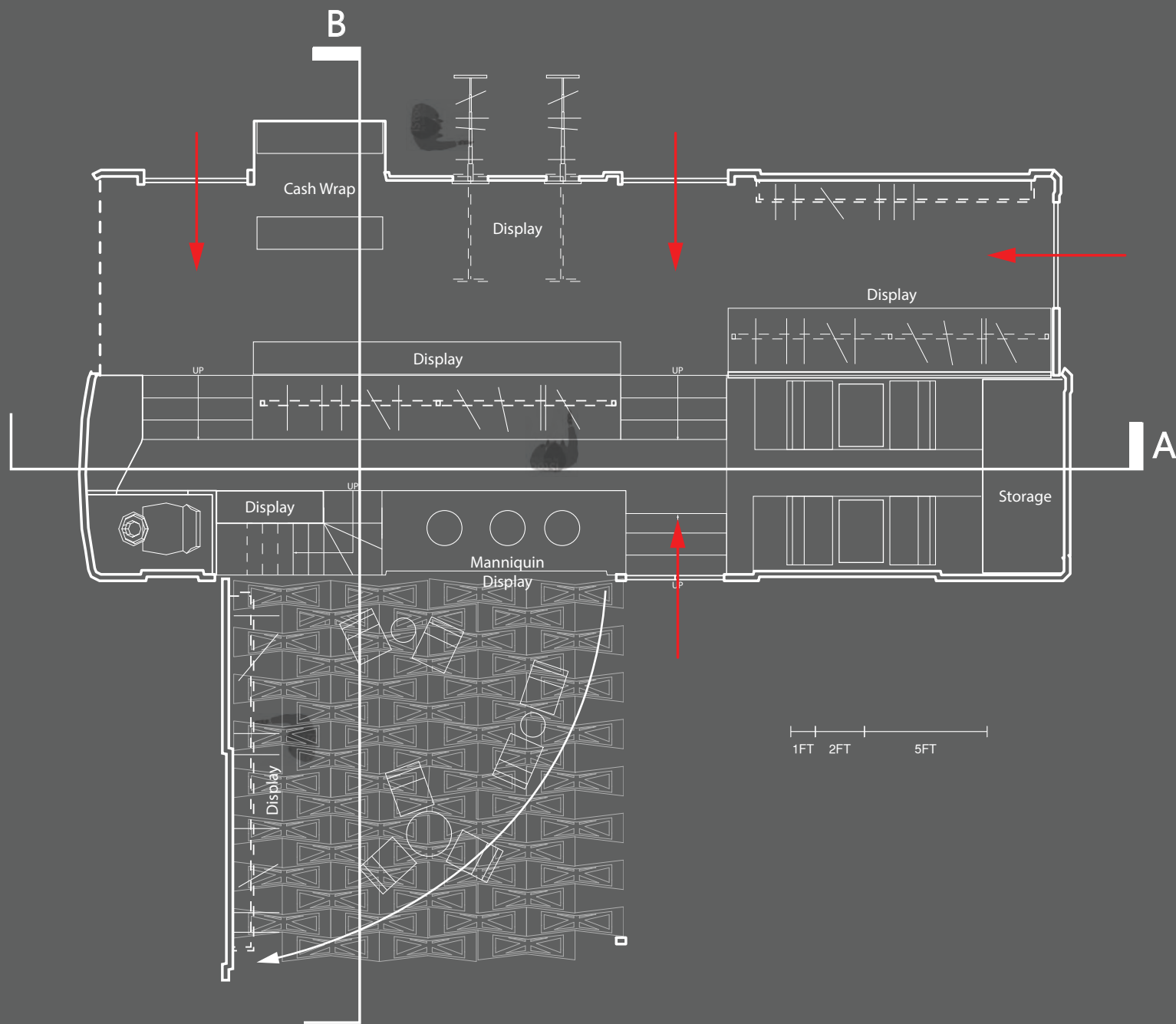
COMMUTING BUS LOWER DECK (ONE BUS MOBILE)



COMMUTING BUS UPPER DECK (ONE BUS MOBILE)

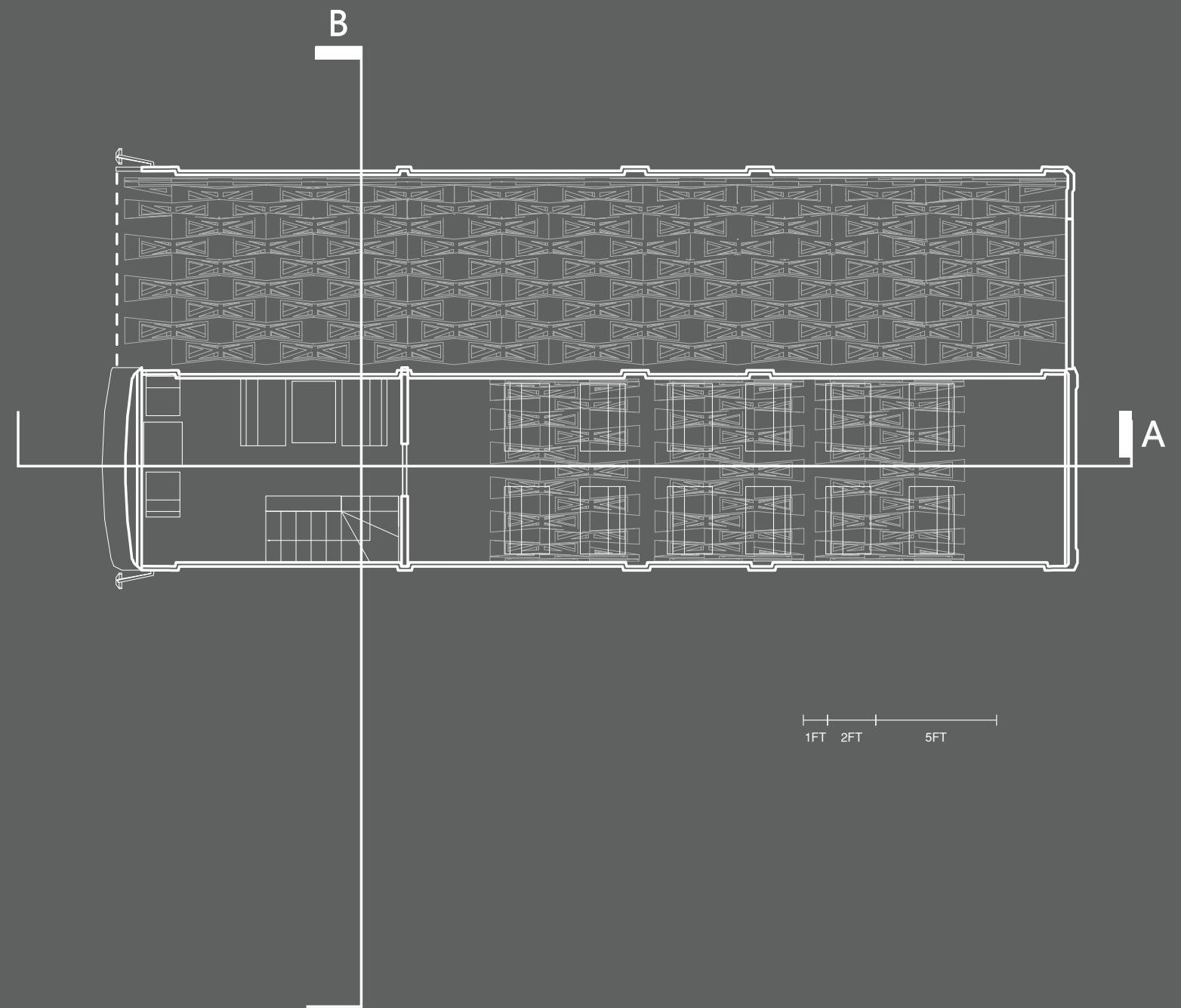






FASHION RETAIL LOWER DECK (ONE BUS EXPANDED)

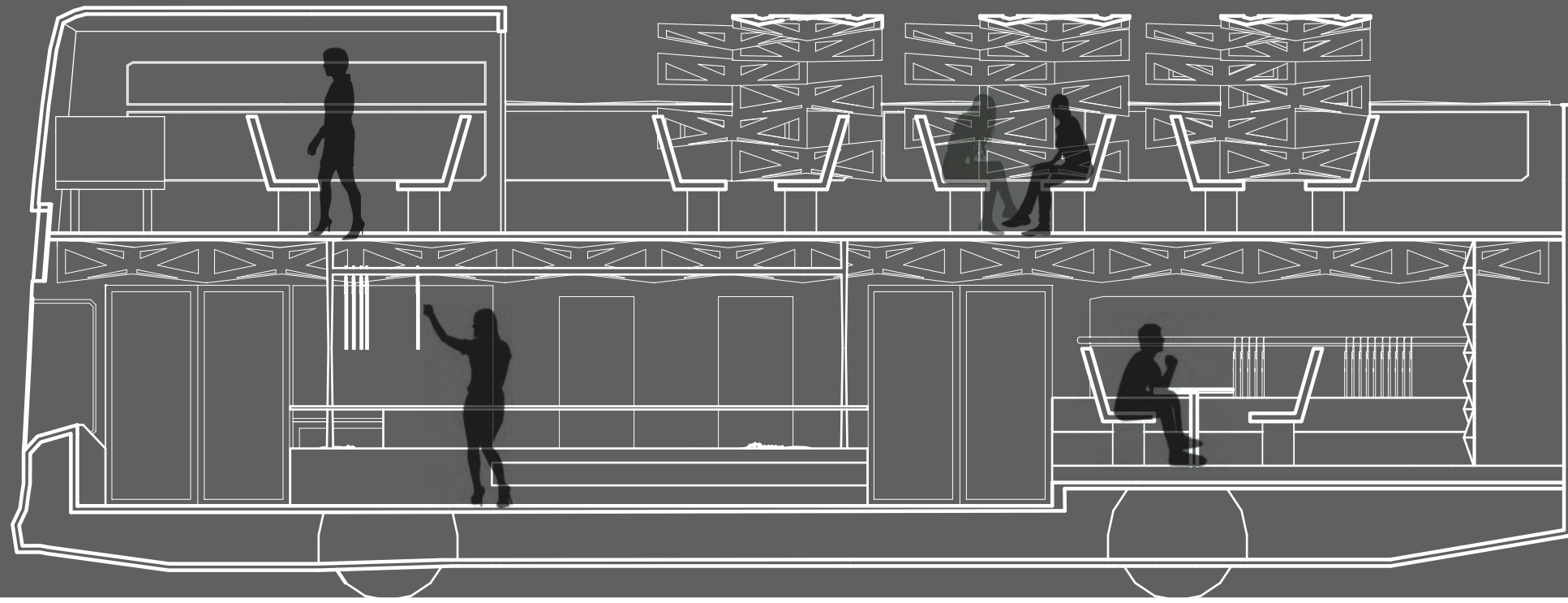
## FASHION RETAIL - LOWER DECK



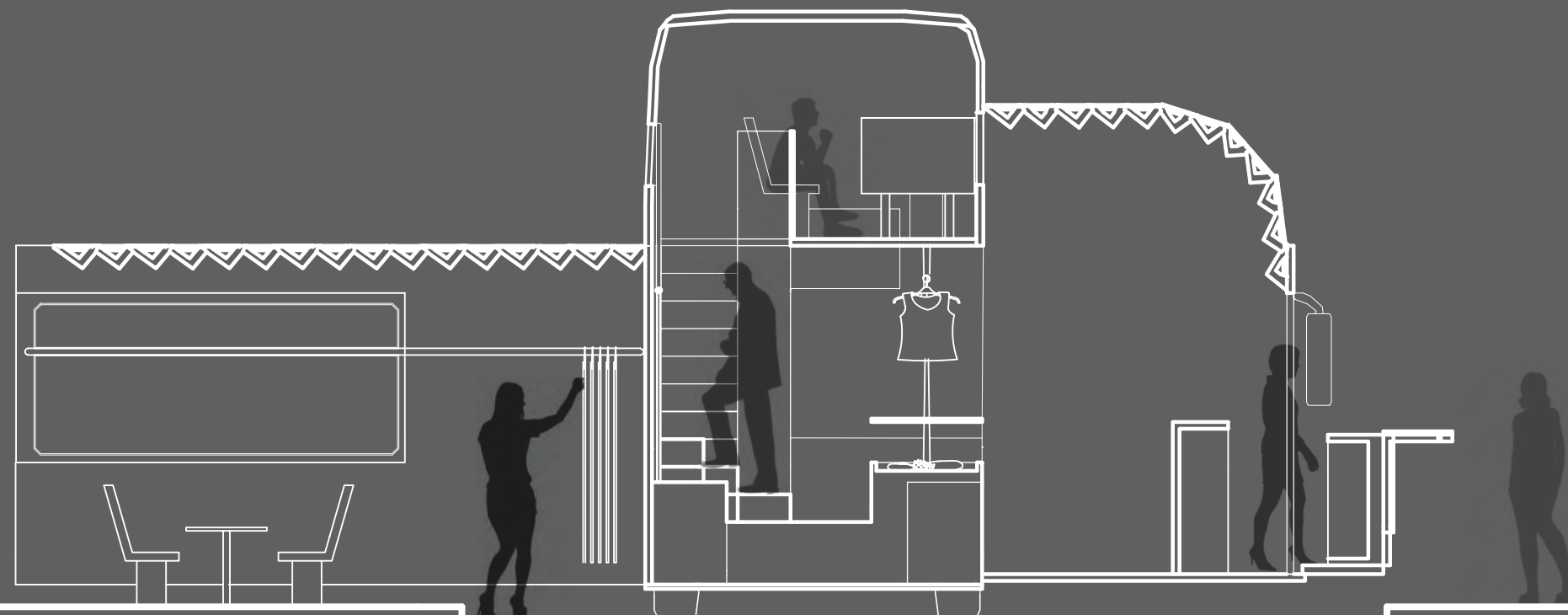
FASHION RETAIL UPPER DECK (ONE BUS EXPANDED)

## FASHION RETAIL - UPPER DECK



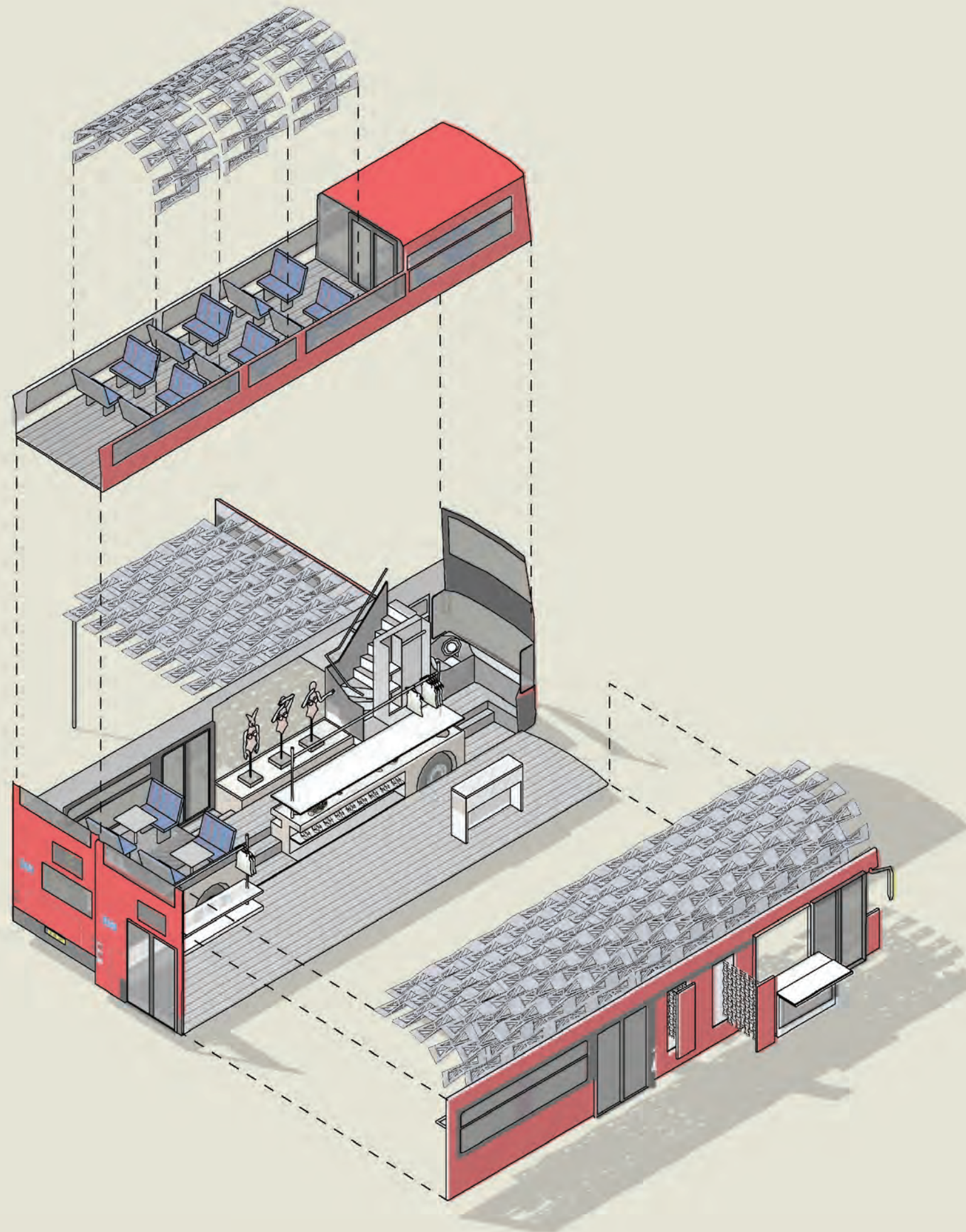


SECTION A



SECTION B









DISPLAY





CIRCULATION

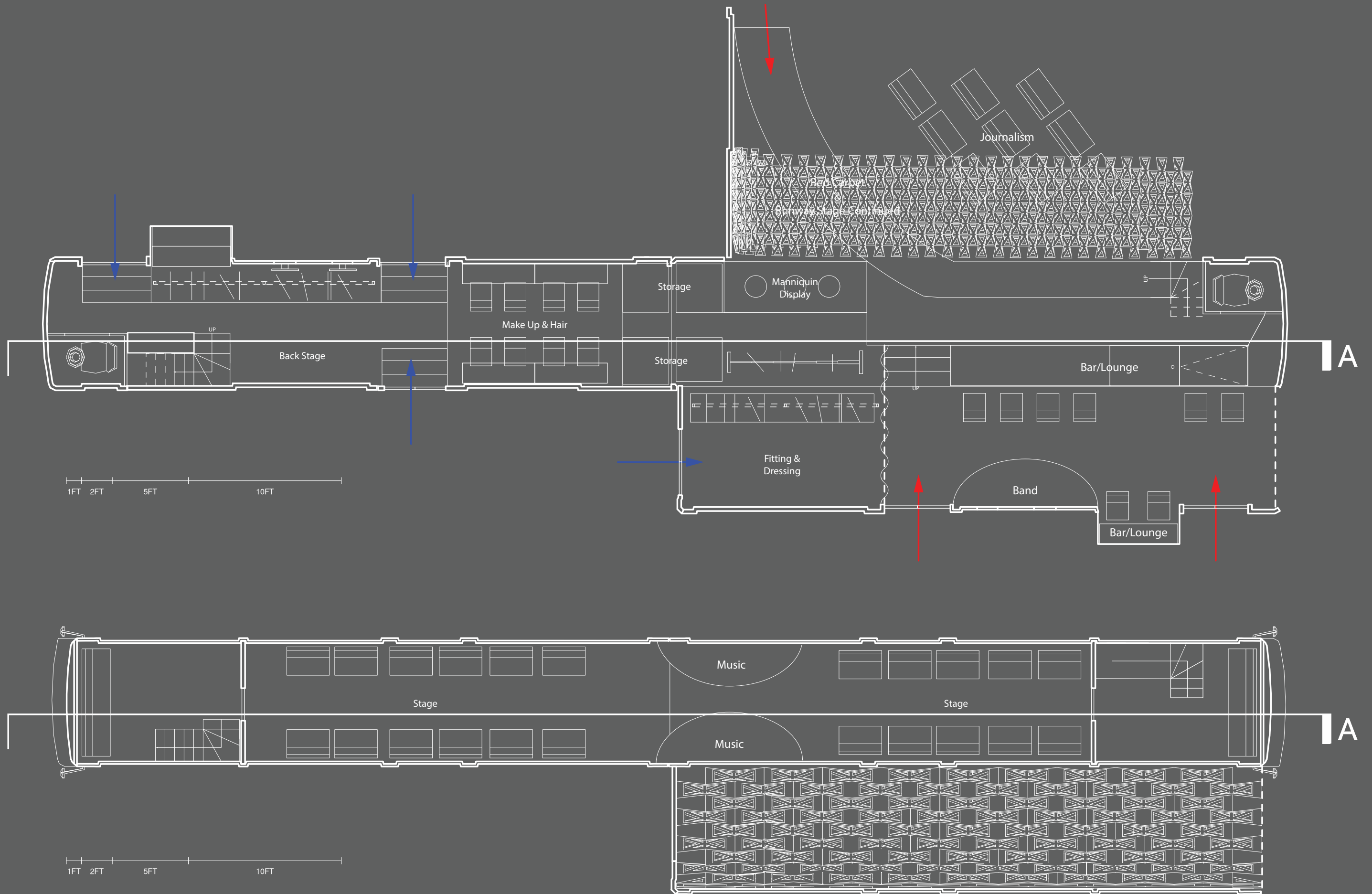


DISPLAY



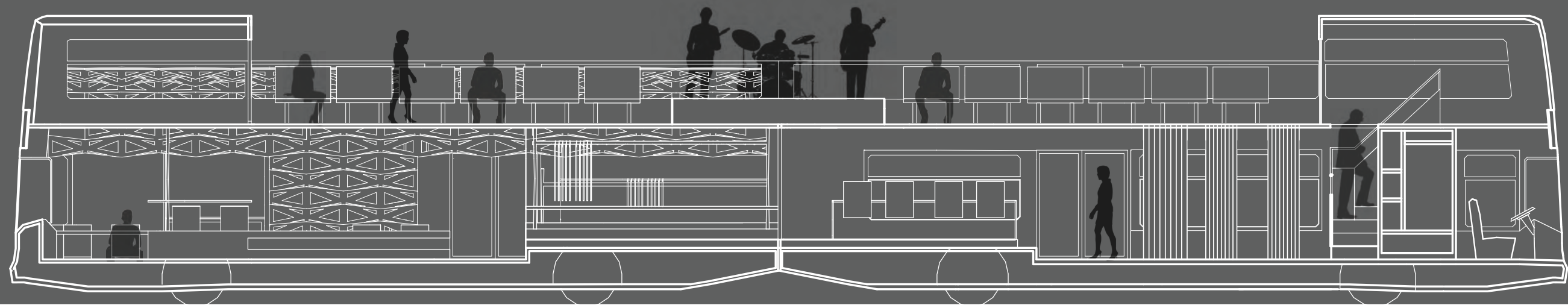






FASHION RUNWAY UPPER DECK (TWO BUSES SCENARIO)

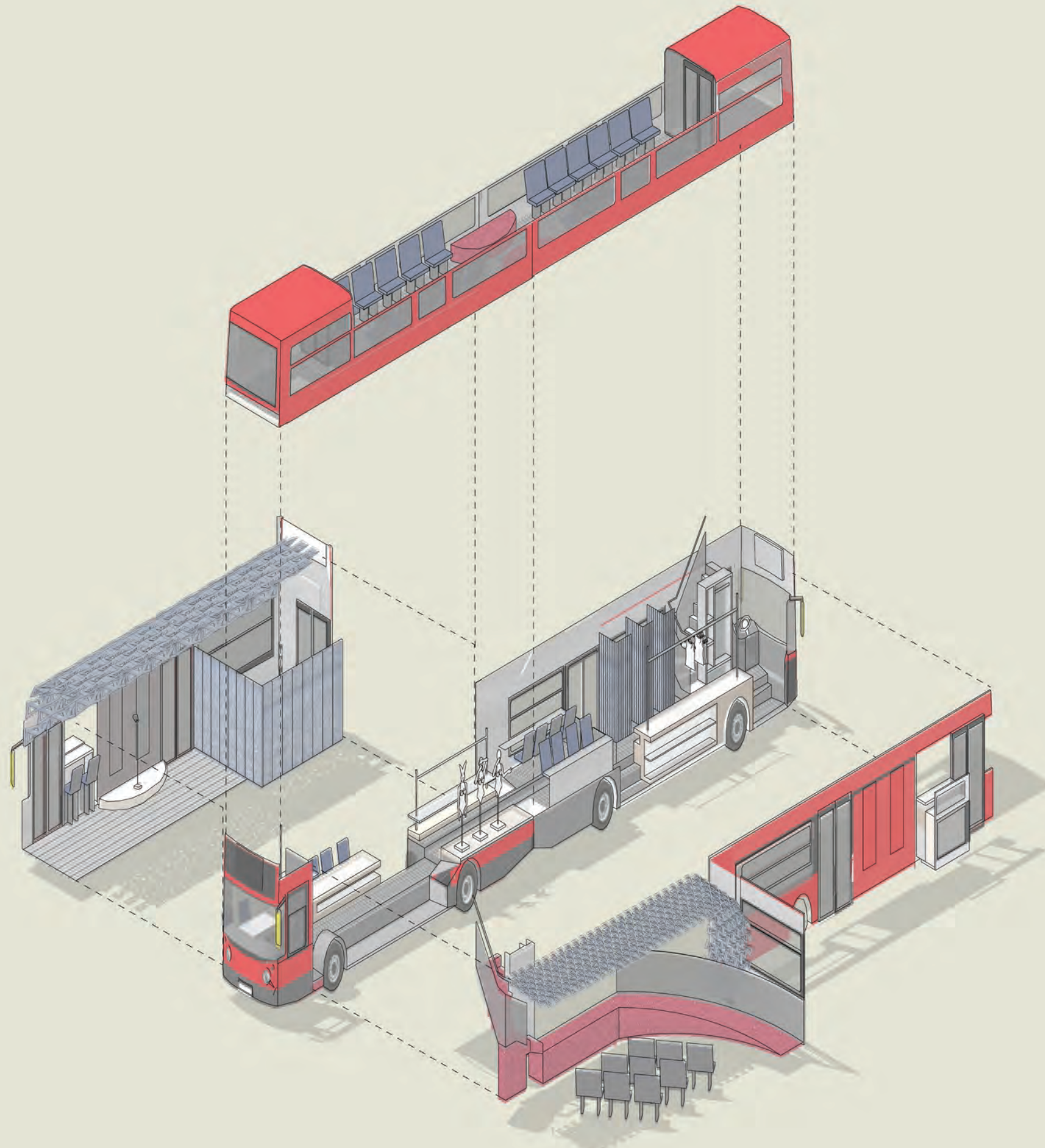




SECTION A







FASHION RUNWAY EXPLODED AXON





RELAXING AND BAR





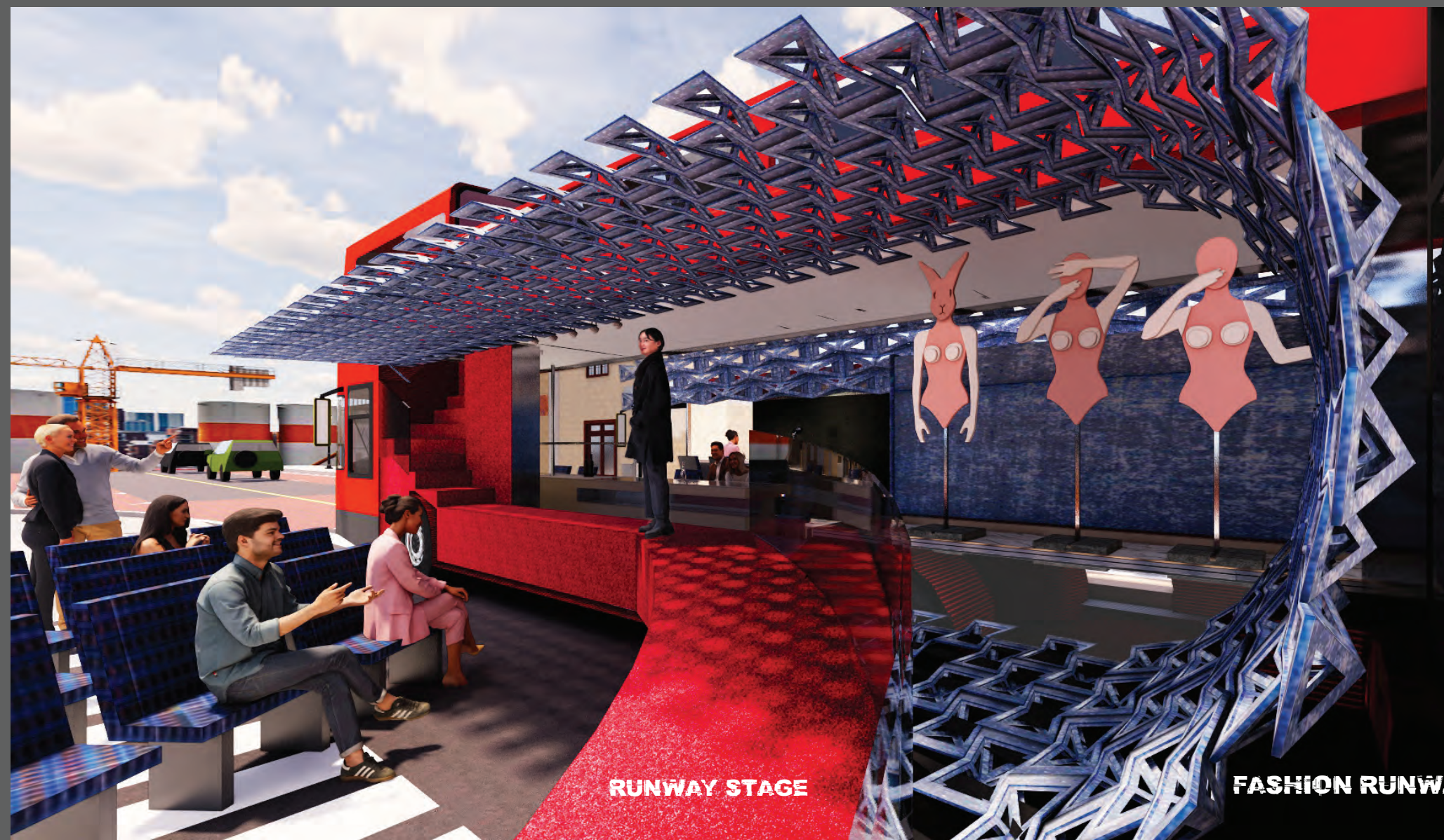
PRESS



BACK STAGE



RUNWAY STAGE



RUNWAY STAGE











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