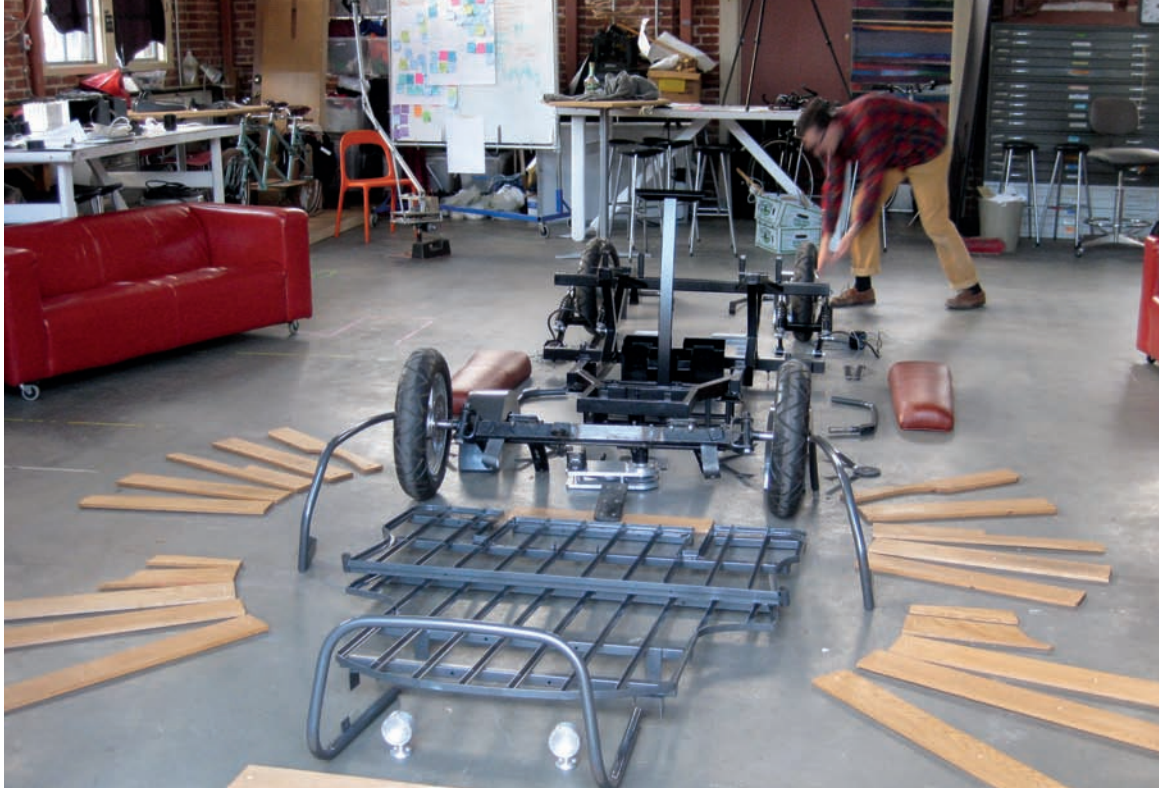


# surface

FASHION / DESIGN / ARCHITECTURE



# AVANT GUARDIAN

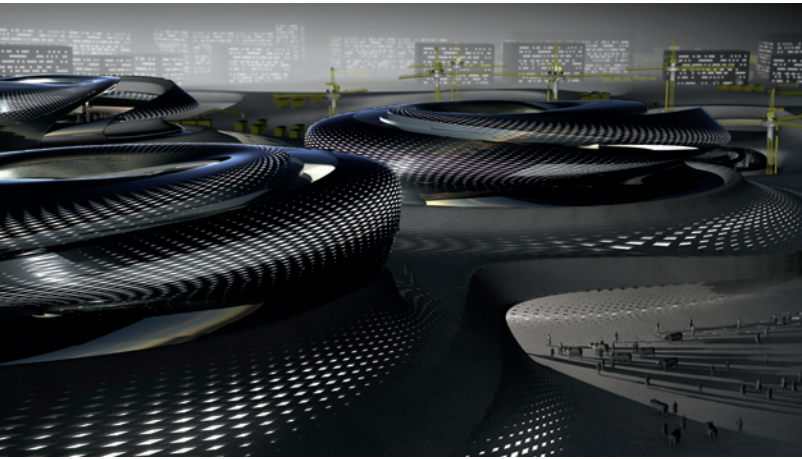


# THESIS REPORT

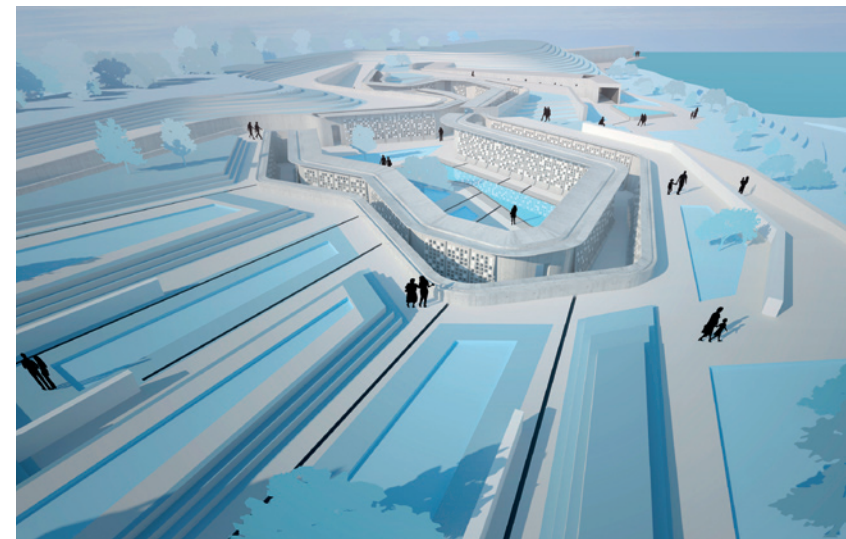
*In the following pages, we present a lookbook of the future—  
as the class of 2010, from schools across the country, showcases  
lithium-run cars, ageless buildings and Jaws-inspired fashion-*

WORDS TIFFANY JOW





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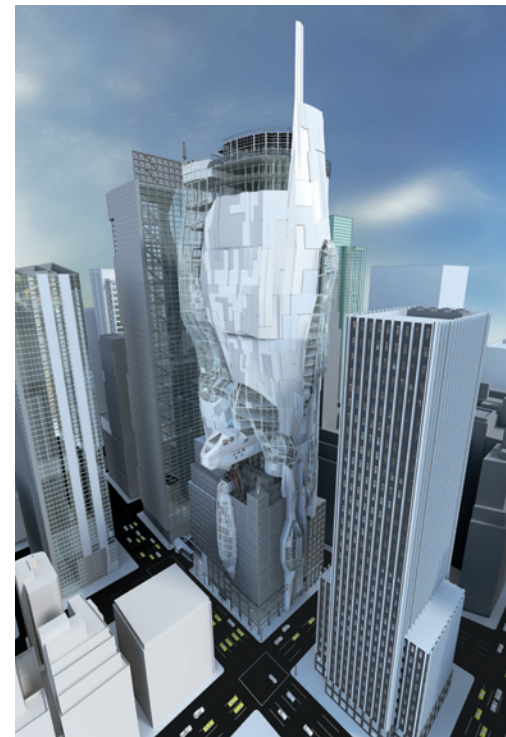
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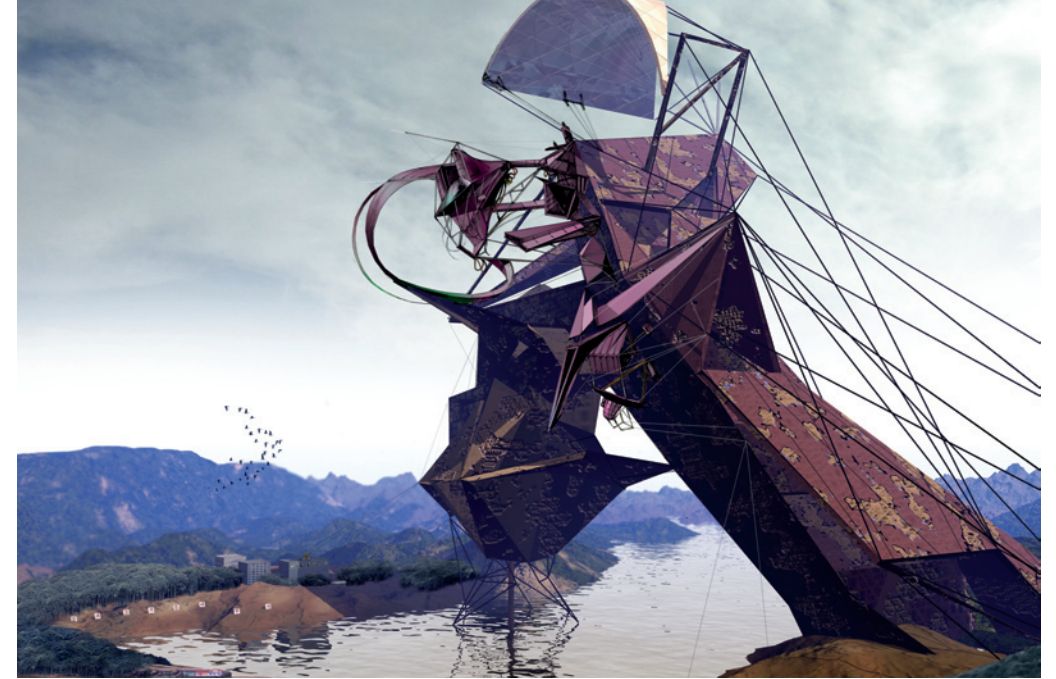
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01 **JOHN KLEIN** SOUTHERN CALIFORNIA INSTITUTE OF ARCHITECTURE/BARCH, ADVISORS: PETER TESTA, DEVYN WEISER AND NILS FISCHER To solve the problem of contemporary architecture being held back by 20th-century building constructs, Klein poses his research project LIFT.IN (Land Integrated Forming Technology, India) as a 21st-century solution. Upturning the notion of “design it here, build it there,” he moves fabrication and design out of the lab and onto the construction site, in consideration of the exponential population growth of the subcontinent. His rapidly paced robotic system utilizes hybrid concrete/composite structures to give new meaning to “on-site construction.” [la-n-site.blogspot.com](http://la-n-site.blogspot.com)

02 **STEVE PRESTON** MASSACHUSETTS INSTITUTE OF TECHNOLOGY/MARCH, ADVISOR: ANDREW SCOTT Reinventing the cemetery, Preston’s An Approach to the Sublime of Death addresses the space with symbolic landscape and architecture elements. Tunnels serve as a metaphor for the passage from death to the beyond, while an inset vault for urns is embedded into the earth to create a sense of embrace. The project’s aim: to push viewers to contemplate issues of life and death. [spreston@mit.edu](mailto:spreston@mit.edu)

03 **KYLE WEEKS** SYRACUSE UNIVERSITY SCHOOL OF ARCHITECTURE/BARCH, ADVISOR: JONATHAN MASSEY One could trace the connection between celebrity and religious architecture as far back as the ancient pharaohs’ pimped-out pyramids—or even further. Influenced by American architect Charles Moore’s oeuvre, Weeks’ Temple Kabbalah Madonna explores this link by using “camp as a design strategy.” Centering on themes from the pop singer’s life and career, this hypothetical religious center, based loosely in LA, with its exaggerated theatrical style, would definitely trump any celebrity Scientology center. [kyle@jenniferpostdesign.com](mailto:kyle@jenniferpostdesign.com)

04 **JULIAN LIANG** CALIFORNIA STATE POLYTECHNIC UNIVERSITY AT POMONA/BARCH, ADVISOR: ALEXANDER ORTENBERG Responding to the rapid growth of temporary residents in Shenzhen, China, Liang’s Floating Population scheme turns the spotlight on the city’s slums. The project transforms homes into arching vertical housing units that act as economical living spaces and serve as an urgent reminder of the country’s overpopulation crisis. This burgeoning homefront thus becomes a visual barometer of the city’s social health. [juliannliang@gmail.com](mailto:juliannliang@gmail.com)

05 **HYON-WOO (SCOTT) CHUNG** SOUTHERN CALIFORNIA INSTITUTE OF ARCHITECTURE/BARCH, ADVISOR: DEVYN WEISER AND DORA EPSTEIN JONEST To resuscitate the Garment District as a center for clothing production, Chung proposes Manufacturing Manhattan, an all-in-one enterprise housing every facet of the fashion industry. To override the need for outsourcing, the scheme puts small-scale garment production (a couture dress) and mass-production under one roof. Chung asks: “Can we rethink big as local, and reimagine small as global?” [scmain.blogspot.com](http://scmain.blogspot.com)

06 **WON SOK CHOI** PRATT INSTITUTE/BARCH, ADVISOR: Yael EREL AND CHRISTOPH KUMPUSCH Inspired by a documentary on the Korean Demilitarized Zone, Choi’s DMZ Game is a structure spanning the region’s Han River that starts in the South but comes short of touching the North’s territory. The building is intended as a peace offering between the two countries, and features LED panels that broadcast works from artists, writers and game designers imagining a future of reconciliation. And a visitors’ center allows South Koreans to walk in close proximity to the northern border. Choi explains, “I want to transform the chaotic energies of economic and social change into new forms of meaning and beauty, freedom and solidarity.” [wonchoi.info](http://wonchoi.info)

07 **ANTHONY DIAZ** CALIFORNIA COLLEGE OF THE ARTS/MARCH, ADVISOR: NATALY GATTEGNO AND DAVID GISSEN (SECONDARY ADVISOR) The weathering of a building can be forecasted, simulated and even analyzed before any actual construction begins. With this in mind, Diaz’s proposed satellite monitoring station for the National Oceanic and Atmospheric Administration (NOAA) tracks climate and storm conditions so buildings can be tailored to specific microclimates for optimal aging. Buildings would then become timeless in a whole new way. [adiaz315@gmail.com](mailto:adiaz315@gmail.com)

08 **JEROME BYRON HORD** PRATT INSTITUTE/BARCH, ADVISORS: JEREMY CARVALHO AND DEBORAH GANS Hord’s Landscape (Sub)urbanism is a proposed housing community for seasonal farm workers that improves upon suburban design. His concrete megastructure contains a lattice framework into which identical homes are plugged; the temporary inhabitants can then customize the interiors with movable partitions. A giant bridge acts as a communal “raised backyard” that also creates a space below it for markets and public use. [jeromebyronhord.com](http://jeromebyronhord.com)



**TAKE HOME EXAM** *A rare collaboration between the campus and the corporation yields comforting results*

WORDS **SHONQUIS MORENO**

In July, Brooklyn-based retailer West Elm launched the eco-friendly Pratt Home Office collection, consisting of a desk, chair, file unit, wall shelf, accessories set and table lamp, all made with green materials. Ranging from a palatable \$99 to \$299 for the desk, it was designed in collaboration with 13 recent Pratt University grads from the Pratt Design Incubator for Sustainable Innovation (PDISI). “I was frustrated by all of the great student concepts that just turned into portfolio pieces and evaporated,” says PDISI’s founder Debra Johnson. *Surface* spoke with West Elm’s creative director, Alex Bates, about what she learned from the former students.

*How was this process different from your usual creative process?*

The biggest difference was that the students come without expectations or limitations; the ideas are

so fresh. They haven’t found out yet what you can and cannot produce, so they don’t self-edit as much as we do. It’s all about the possibilities.

*What presented the biggest challenge in terms of design or production?*

From a material point of view, the pieces consist of mixed materials—metal and wood—and finding a manufacturer who could meet all our criteria of affordability and mixed materials and still meet the green requirements was a challenge. We solved it with pure determination.

We wanted the collection to feature water-based finishes but at the same time stand up to repeated use. The solution was working through it with our finish and furniture manufacturers. We’re very careful. When we identify something as “green”—it’s a very bastardized word—we work closely with third-party certifiers to ensure that it is green from the very beginning to the end product. But there isn’t enough manufacturing available yet in the US for this sustainable sector of the business, so we think the more we drive the demand for it, the more

we will inspire others. This is a case where more is better.

*Did you learn anything from the project yourself?*

It was refreshing to be able to put a line of product out there and have 25 people commenting on it. It reminded me of being in art school. We’re a pretty fast-paced culture here and we probably don’t take enough time out to do group critiques.

*What is the most important tool an industrial design student can have?*

It’s important to learn how to be collaborative, how to listen with the intent of understanding and solving and not with the intention of being right. They have to be receptive to change and surprise. So many designers come out of school with a narrow perspective. If you can’t travel, then visit museums and train your eye. Look at art and architecture. Go back to the early northern European painters to learn about light. Staying curious makes you a more well-rounded person. [incubator.pratt.edu](http://incubator.pratt.edu) >



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**09 MERET GOETSCHEL** SAVANNAH COLLEGE OF ART AND DESIGN/BFA, ADVISOR: SACHIKO HONDA A native of Basel, Switzerland, photographer-turned-fashion designer Goetschel used the colors and animated silhouettes from Pink Floyd's film *The Wall* as inspiration for her F/W Stitched Silence collection. Asymmetrical and shapely, her knitted frocks dripped with plush spheres, teardrops and cords, giving each garment a tasteful edge. [mgoetszo@student.scad.edu](mailto:mgoetszo@student.scad.edu)

**10 SEAN CABEZAS** PARSONS THE NEW SCHOOL FOR DESIGN/BFA, ADVISORS: HELEN RAYNUS AND MARTIN PRICE In a nod to Día de los Muertos, the Mexican holiday honoring the memories of lost friends and family, Cabezas incorporated details from his past into his Cabezas Iluminadas collection. With totemic butterfly prints, actual animal bones under organza and paper masks made by his father, the project was an ode to lives lived. [seancabezas@gmail.com](mailto:seancabezas@gmail.com)



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**11 HANNAH KITTELL** RHODE ISLAND SCHOOL OF DESIGN/BFA, ADVISOR: MARY KAWENSKI A deck of cards informed Kittell's Trumped collection in which each suit was translated as a warring kingdom. Together with colleague Gwendolyn MacLeish, she created a royal costume for each empire's ruler in over-the-top opulence characteristic of this designer's aesthetic. [hannahkittell.com](http://hannahkittell.com)

**12 KATHLEEN SU** PRATT INSTITUTE/BFA, ADVISOR: ROBIN MOLLICONE AND CHRISTOPHER HUNTE In her sculptural Poisoned Americana line, Su used pumped-up textures to exaggerate classic American sportswear silhouettes like those found in vintage fashion magazines. In her hands, a beloved Jasper Johns painting, "Flag (Moratorium)," became quite literally "wearable art" (pictured). Transforming 2D to 3D, she added visual depth with bulky yarn and geometric shapes. [ksux@pratt.edu](mailto:ksux@pratt.edu)



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**13 HEE LIM** PARSONS THE NEW SCHOOL FOR DESIGN/BFA, ADVISOR: SOO KIM After watching Godfrey Reggio's film *Koyaanisqatsi*, Lim dreamed up a post-apocalyptic dress concept: a unisex outerwear garment that becomes a temporary home when worn. Her F/W collection showcased several multifunctional pieces with exaggerated shapes held together by zippers. For this novel take on form meeting function, she worked in hand-dyed knit jersey and cotton, as well as nylon-mesh and elastic. [heelimnyc.com](http://heelimnyc.com)



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**14 STEVEN OO** ACADEMY OF ART UNIVERSITY SAN FRANCISCO/MFA, ADVISOR: SIMON UNGLESS Merino wool knitted into spikes, webs and zigzags dominated Oo's F/W collection, titled Knitwear Architecture. For the line, the Myanmar native borrowed architect Massimiliano Fuksas' signature use of curves to inform extreme textures balanced with traditional rib stitching. [stevenoo.viewbook.com](http://stevenoo.viewbook.com)

**15 AMANDA HENDERSON** FASHION INSTITUTE OF TECHNOLOGY/ BFA, ADVISOR: ASTA SKOCIR Mimicking cloud formations, Henderson's Crystalline collection was composed of nimbus-like wool creations, which she knitted, dyed, beaded and painted by hand. Topped with acrylic crystals, plastic, shells and stone-cut beads, the lofty line won FIT's Critic's Award. [ahenderson1107@gmail.com](mailto:ahenderson1107@gmail.com)



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**16 MARINA NIKOLAIEVA POPSKA** ACADEMY OF ART UNIVERSITY SAN FRANCISCO/MFA, ADVISORS: HANNE BEHREND AND SIMON UNGLESS Bulgaria-born Nikolaeva Popska combined a variety of knitting techniques and double-net jacquard in her fall collection titled Light. Pastel colors and yarns of varying thicknesses created artfully complex textures. [marina\\_popska@hotmail.com](mailto:marina_popska@hotmail.com)

**17 ANDREW WEDGE** ACADEMY OF ART UNIVERSITY SAN FRANCISCO/BFA, ADVISORS: SARA KOZLOWSKI, JEFFREY LALONDE, ROB CURRY AND SIMON UNGLESS Wedge developed his F/W collection, The Attack, based on an obsession with the New Jersey shark attacks of 1916. In fabrics simulating the colors and textures of a violent ocean, his works transformed the runway into a shark tank of predator and prey. The looks embellished shapely silhouettes with lambskin, crushed patent leather, silk tulle and hand-dyed goat hair for a wave-like gradient effect. [andrewwedge.blogspot.com](http://andrewwedge.blogspot.com) >



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18 **KATIE RICHANBACH** PARSONS THE NEW SCHOOL FOR DESIGN/BFA COMMUNICATIONS DESIGN, ADVISOR: PABLO MEDINA Giving US history a humorous visage, Richanbach's Facts About US collection delineates relationships between major cities, family tree-style. Each member, or city, is defined by an important event or characteristic, which is then printed on the back of a stuffed toy. LA, for example, is personified as a little brother proclaiming that he'll make it in Hollywood. [factsaboutus.com](http://factsaboutus.com)

19 **SARAH ZENTI** IOWA STATE UNIVERSITY/MFA INTERIOR DESIGN, ADVISORS: MITCHELL SQUIRE, CIGDEM AKKURT AND LEE CAGLEY Inspired by a summer trip to Rome, Zenti's Opulence & Fancies installation used paper in an homage to the fabric of Renaissance paintings and the ceilings of Italian palazzos. The designer crumpled, billowed and stitched her medium together, underlining its versatile properties. [szenti1037@gmail.com](mailto:szenti1037@gmail.com)



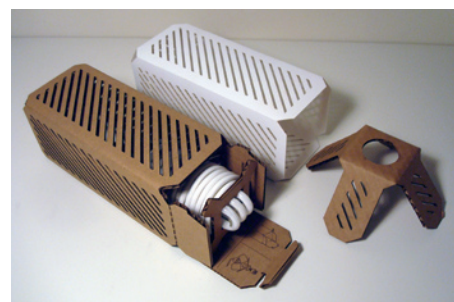
20

20 **ELLE JEONG EUN KIM** CRANBROOK ACADEMY OF ART/MFA 2D DESIGN, ADVISOR: ELLIOTT EARLS For her Ego = Illusion installation, Kim arranged rope to form a commentary on the tension between the conscious and unconscious self. Ultimately, she suggests that contentment can only be found after an individual releases all vanity. [hello@elle-kim.com](mailto:hello@elle-kim.com)

21 **CHERYL POPE** SCHOOL OF THE ART INSTITUTE OF CHICAGO/MA FASHION, BODY AND GARMENT, ADVISOR: NICK CAVE Tube socks labeled with words collected from Chicago teens, such as "lust," "beauty" and "fame," flank a rotating platform in The Games We Play, while a megaphone in its center emits recorded soundbytes from the kids. Viewers can participate by tossing a coin into the tops of the socks. Instead of winning a physical prize, they glean a self-reflective statement seen stitched onto the tops of the legs the coin falls into, such as "something sacred." [cherylpope.net](http://cherylpope.net)



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22 **RANDY CHIANG** GEORGIA TECH/BS INDUSTRIAL DESIGN, ADVISOR: SAMUEL HARRIS Improving upon previous DIY cardboard kit concepts, Chiang's Flicker Sustainable Lamp has a slotted exterior sleeve that acts as a manual dimmer. Users can slide the shutters up or down—and depending on how the cord is routed, the light can be used as a table lamp or a hanging pendant. [randychiang.com](http://randychiang.com)

23 **DAVID GOLIGORSKY** STANFORD UNIVERSITY/MS ENGINEERING PRODUCT DESIGN, ADVISOR: SVEN BEIKER, BILL BURNETT AND BANNY BANERJEE Developed for trips that are 15 miles or less, team WENG's (Where Everyone Needs to Go) prototype runs on lithium-ion batteries that power a motor hidden inside its rear wheel hubs. Inspired by old wooden boats and Dutch cargo bicycles, the vehicle's power-coated steel frame and Asian oak deck make for a fun drive, especially thanks to the thumb-joystick steering. [david.goligorsky@stanford.edu](mailto:david.goligorsky@stanford.edu)



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24 **JESS FUGLER** PRATT INSTITUTE/BID, ADVISOR: ROBERT LANGHORN Addressing the pleasures of lounging and a person's physical connection with an object, Fügler's Jam sofa is designed with a space between its two cushions, where users can insert objects of desire. Or dismay. [jessfugler@gmail.com](mailto:jessfugler@gmail.com), [jessfuglerdesign.com](http://jessfuglerdesign.com)

25 **BO YOUNG MOON** PHILADELPHIA UNIVERSITY/MS TEXTILE DESIGN, ADVISOR: MARCIA WEISS Moon's Tribal Decorated Skins textile line began with his own abstract paintings, inspired by native body painting. He then transformed them into fabric with the aid of a computer program, manufacturing the final product on jacquard looms. [boyoungdesign.com](http://boyoungdesign.com)



25

26 **SOOYEON KIM** RHODE ISLAND SCHOOL OF DESIGN/MFA JEWELRY AND METALSMITHING, ADVISOR: TRACY STEEPLY For her Delineation of Memories project, Kim took photographs of places she's visited and printed the images on paper. Copies of the same image are folded, cut and stacked atop one another, making sculptural accessories out of memories. [sooyeonkim.com](http://sooyeonkim.com)

27 **RYAN THOMAS PETERS** RHODE ISLAND SCHOOL OF DESIGN/MFA JEWELRY AND METALSMITHING, ADVISOR: LOLA BROOKS The pieces in the collection Erotic Theatre: Ornament and Identity aim to challenge people's predispositions about sexuality via what Peters terms "vessels that embody erotic expectations." Featuring boudoir adornments, from vibrators to cock rings, his kinky catalog includes a 24-karat, gold-plated Ribbon Cuff bracelet (pictured), which constricts the wearer's wrists and could easily be titled *Tie Me Up! Tie Me Down!* [rtpeters.com](http://rtpeters.com)



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