

# "WHO AM I TODAY?"

*DRESS TO EXPRESS*

Korzell Coe



# Who Am I Today?

*Dress to Express*

**Korzell Coe**, Graduate Thesis Candidate  
University of Detroit Mercy  
School of Architecture & Community Development

ARCH 5100 - 5200 Master Thesis Studio  
ARCH 5110 - 5210 Master Thesis Supplement  
Fall 2020 - Winter 2021

Studio Advisor: Claudia Bernasconi  
External Advisor: Rob Francisco



**ACKNOWLEDGEMENTS** Before beginning the documentation of my thesis, I would like to express my sincere gratitude to the **University of Detroit Mercy – School of Architecture and Community Development** for letting me fulfill my dream of becoming the role of the architect in the now very near future.

To **Claudia Bernasconi**, my thesis advisor and professor, thank you for your continued guidance throughout my study and research. Your supportive feedback and weekly challenges to push my work further and to develop a strong and unique research topic. I could not have done it without you!

To **Wlodek Fuchs** and **Christoph Ibele**, thank you for the role as thesis advisors, support, comments, broadening questions, and previous studio professors to me in the past.

To **Rob Francisco**, my external thesis advisor, thank you for being a beginning inspiration to my thesis with hundreds of your fashion illustration drawings and willingness to become my external advisor.

To my **Mother**, thank you for the astronomical support throughout my entire educational journey. I always told you, "I got this!"

To my **Father**, thank you for your support over the years and listening to the many projects, roles, jobs, and stories – to the point you would say, "You just go talk my ear off!"

To the rest of my **friends** and **family**, thank you so much for your continuous support and constructive criticism along this journey.

To **COVID-19**, you could not stop me from graduating and I never would have imagined that I would be working on my thesis from my bedroom.



# CONTENTS

---



**00 PREFACE**

Page 8 - 13

**01 INTRODUCTION**

Page 14 - 25

**02 THE CLOSET**

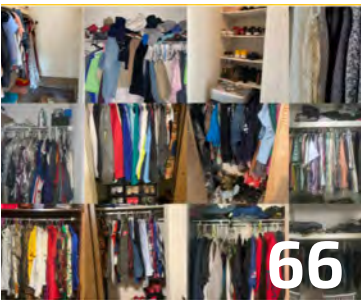
Page 26 - 35

**03 IDENTITY**

Page 36 - 45

**04 PERSONAL IDENTITY**

Page 46 - 63



**05 "WHO AM I TODAY?"**

Page 64 - 77

**06 TRANSFORMING IDENTITIES**

Page 78 - 103

**07 "WHO AM I TODAY?" *DRESS TO EXPRESS***

Page 104 - 113



**08 REFERENCES**

Page 114 - 117

**09 LIST OF FIGURES**

Page 118 - 123

**10 APPENDIXES**

Page 124 - 151





# 00 PREFACE

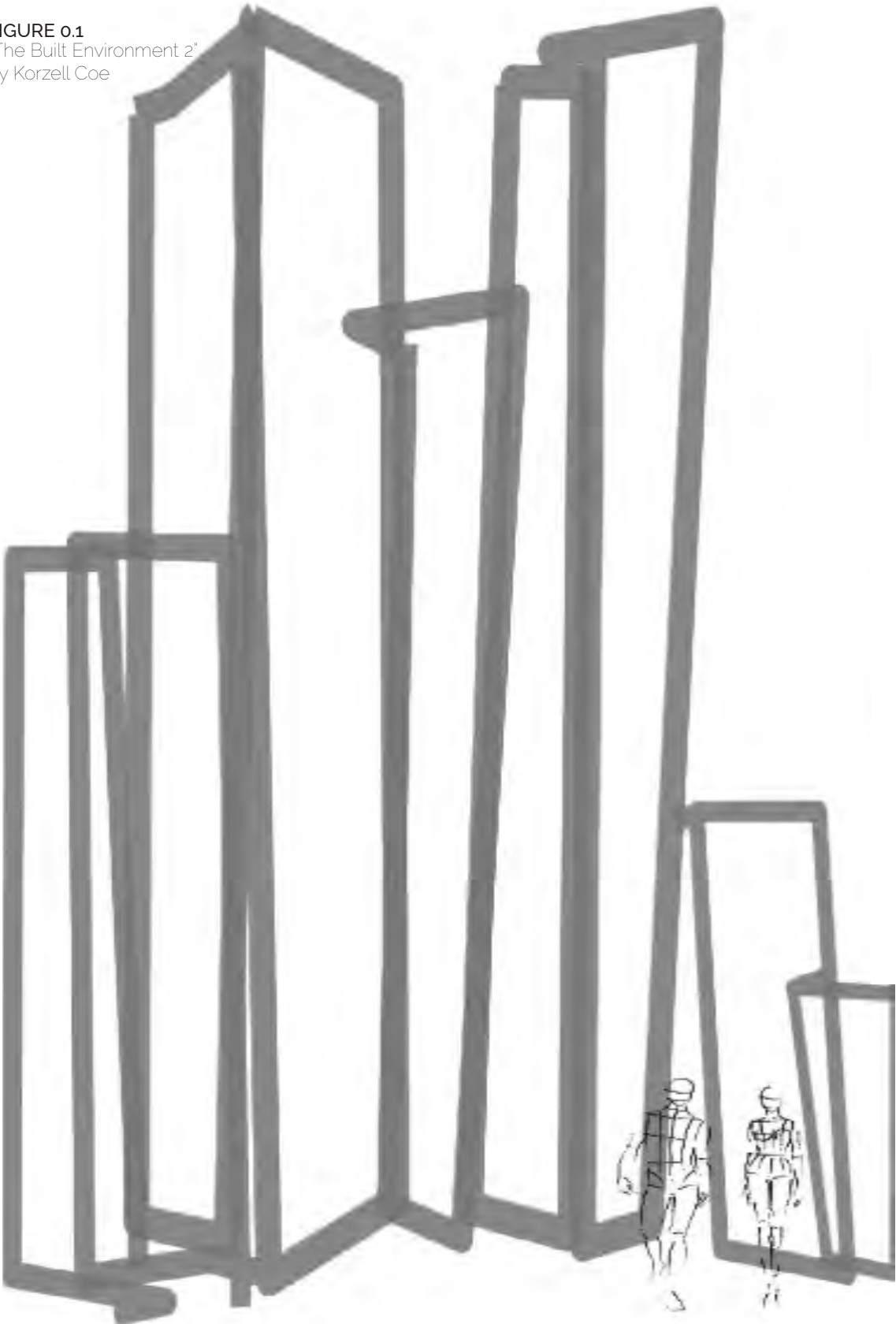
*Abstract / Thesis Statement*



## ABSTRACT

The expression of identity is apparent in the subjects of architecture and clothing. The body is an archival form in space/place as it embodies one of many identities. The unconscious ritual of dressing and undressing through many specialized typologies of closets that occur daily to answer the question of "Who Am I Today?", which alludes to the underlying identity of the individual. In designed spaces, the promotion of exclusivity exists as the personal identity is willingly dimmed to fit into the specifics of the environment to become a collective identity with a specialized role. This undetermined duration causes for a negative affect to the psychological and social aspects. Architecture currently promotes this act of exclusivity without spaces being supportive of multiple identities that individuals embody. The personal identity is regained as individuals return to their private spaces of the home to retransition and reembody as the cycle becomes repetitive.

**FIGURE 0.1**  
"The Built Environment 2"  
by Korzell Coe



## THESIS STATEMENT

Who am I?

Where do I come from?

These two leading questions are the beginning of producing your identity as a person.

"Who Am I Today?" This dual-meaning question occurs as individuals begin to choose their clothing for the day (dress to express) and what aspect of identity would like to be expressed after leaving the home. This thesis begins with the exploration of the focus of the body, time, and space as we extract lifeless and bodiless objects from storage, transition, and embody them to represent and affirm our individual concepts of identities. Clothing and architecture define space and protect; internally and externally. These skin subjects are parallel in their daily encapsulation to the human form in creating a historical discourse in their concepts of identities.

Meanwhile, the closet is a fixed intimate ambient space with varying scales, context, collection of objects, and a space of nostalgia in shifting and evolving identities over time. "With the rise of industrialism and home consumer goods, closets became storage spaces for clothing, personal effects, and household equipment - boxes, glasses, pots, bottles, jugs, conserve jars, and so forth. They took on specialized identities, too; the dressing room, the study, the library, the gallery. Yet according to Henry Urbach, the closet as a 'new spatial type,' a wall cavity adjacent to a proper room, did not emerge until around 1840 in the United States. This newly subservient closet obscured itself by receding into the wall, and it attempted to 'disappear' the family's stuff" (Mattern). The body, an archive, remains a movable object; meanwhile, these lifeless clothing articles are fixed to the many typologies of closets until embodiment occurs.

Through the methodology of interviews conducted of several individuals to highlight their production of identity in their expression of "Who Am I Today?", as their closet and other storage areas became unobscured. The primary closet generally does not participate within the larger intimate space, the bedroom, as the interrelationship between the two spaces are for privacy. A visual investigation, *The Ritual of Dressing*, captured the taxonomy in clothing as a temporal dimension, the process of extracting, transition, and embodying clothing articles, and ending before exiting out into the built environment.

The transition from the personal identity to the collective identity occurs in the built environment as the body in space/place transforms by subtracting or adding to the multiple identities of an individual. These specialized roles that occur in aspirational, regulated, structured, or de-identification spaces affect the identity through the procedures or overall setting temporarily or permanently. The personal identity returns when individuals return home and are done expressing their produced identity. This is done by removing clothing and placed in an informal closet as the clothing once again becomes bodiless and lifeless. The thesis concludes by portraying an individual's life in a day journey via clothing and identity from dress to express to done expressing.



# 01 INTRODUCTION

*Grounding the research on conceptual ideas that will lead the thesis discussion.*

This introductory chapter gives a description to the recognition this thesis is addressing. With discussions of the research, purpose, and significance of this problem, this theory based parallel skin subjects of architecture and clothing are investigated with many methodologies.

# IDENTITY

---



**"** Identity is the answer or answers that individual gives for the question

or the answers to the question asked by the community

**'Who am I?'**

**'Who are you, where do you come from?'** "

- *Secular Trends and Turkish Identity*, B. Haluk Güvenç

---





After conducting literature review on the definition of identity, Güvenç's definition was most appropriate in the direction of my thesis. The research question of "Who Am I Today?" focuses on expressing identity through clothing. I have defined identity as the following:

Identity is an individually produced description of qualities, beliefs, and expressions that distinguish character or their belonging to a group.



**FIGURE 1.1**  
Closets from the Historic American Buildings Survey  
Images taken by Joseph Stebbins House, Theodate Pope-Riddle, and  
G.N. Wilcox

## “CLOSET ARCHIVE”

*“With the rise of industrialism and home consumer goods, closets became **storage spaces for clothing, personal effects, and household equipment** - boxes, glasses, pots, bottles, jugs, conserve jars, and so forth. They took on **specialized identities**, too; the dressing room, the study, the library, the gallery. Yet according to Henry Urbach, the closet as a **‘new spatial type,’** a wall cavity adjacent*

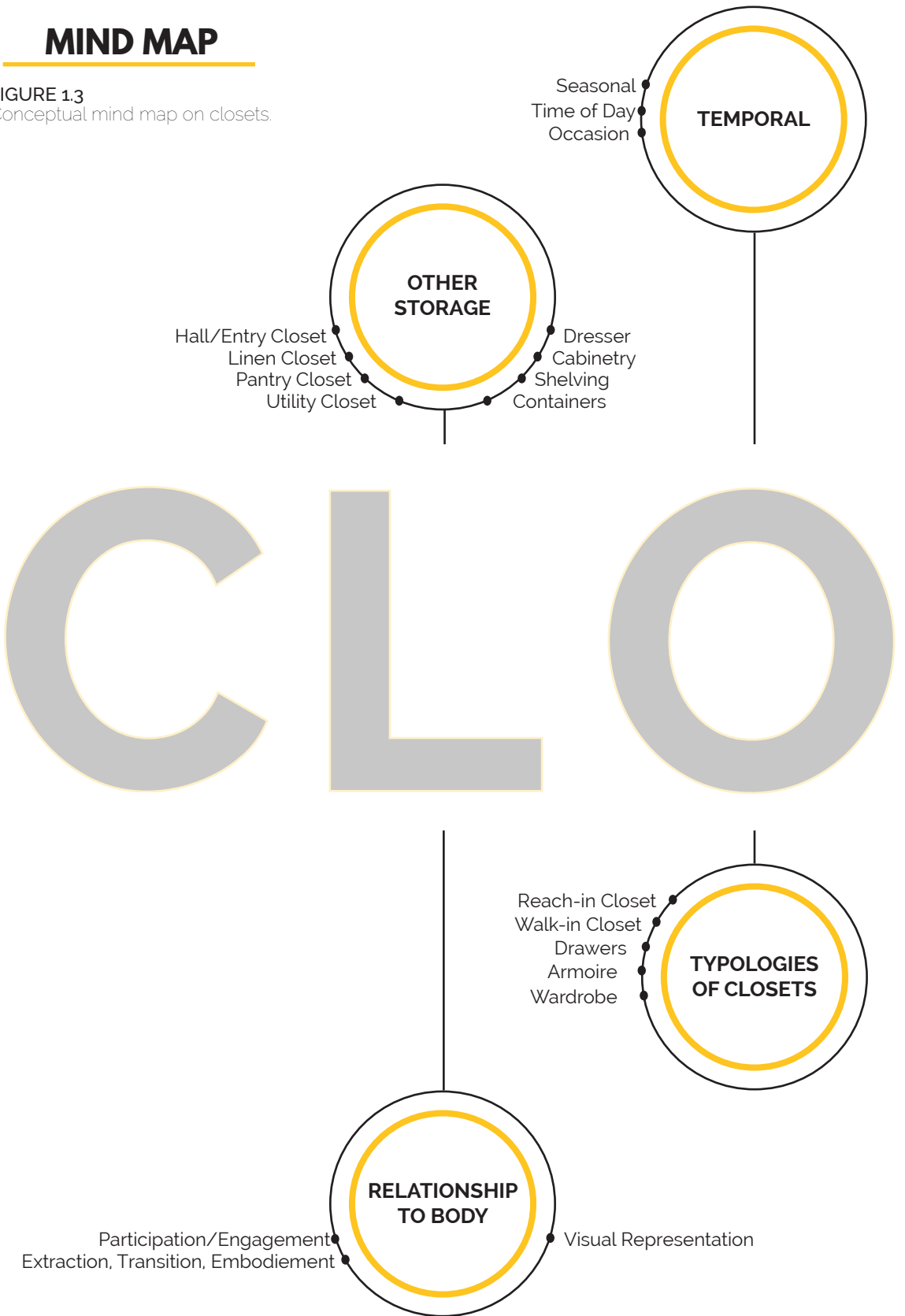
*emerge until **around 1840 in the United States**. The newly subservient obscured itself by **receding into the wall**, and it attempted to **‘disappear’ the family’s stuff**” (Mattern).*

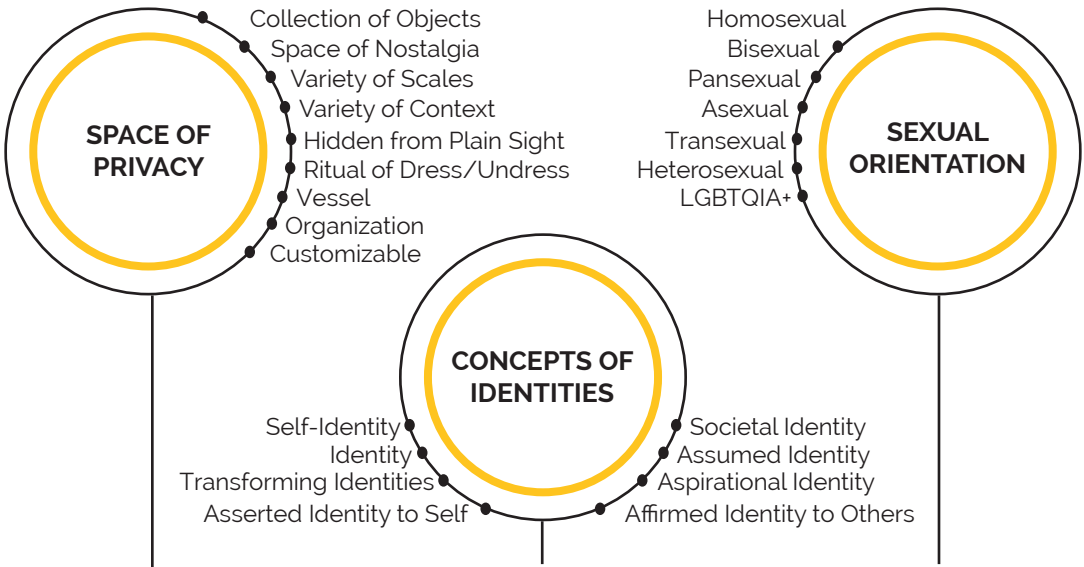


**FIGURE 1.2**  
Storage closet at Worcester Polytechnic Institute  
Image taken by Oliver Rich

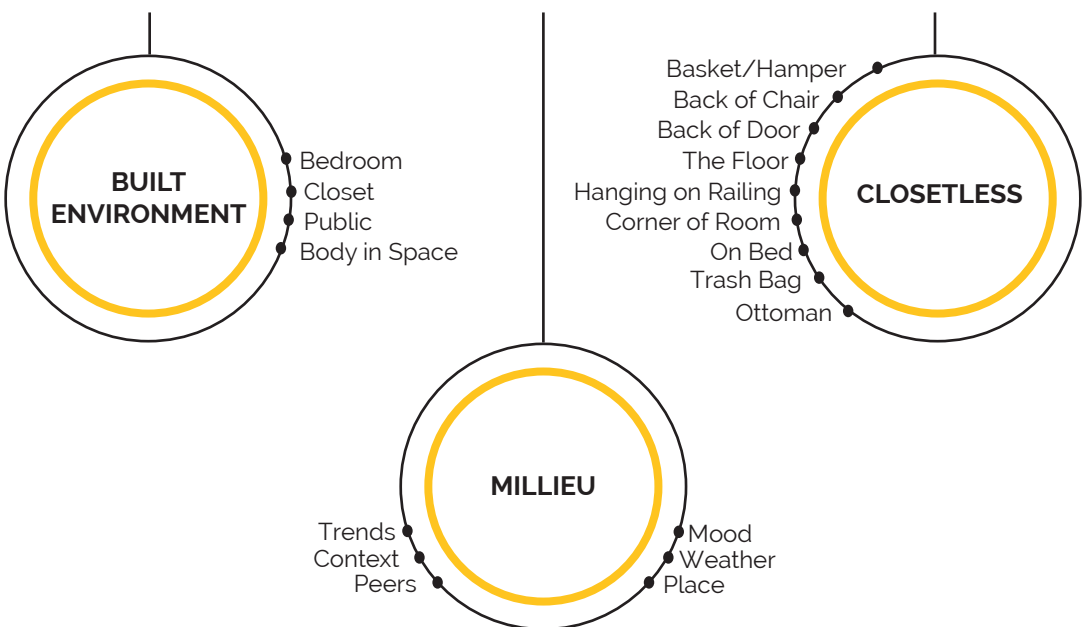
# MIND MAP

FIGURE 1.3  
Conceptual mind map on closets.



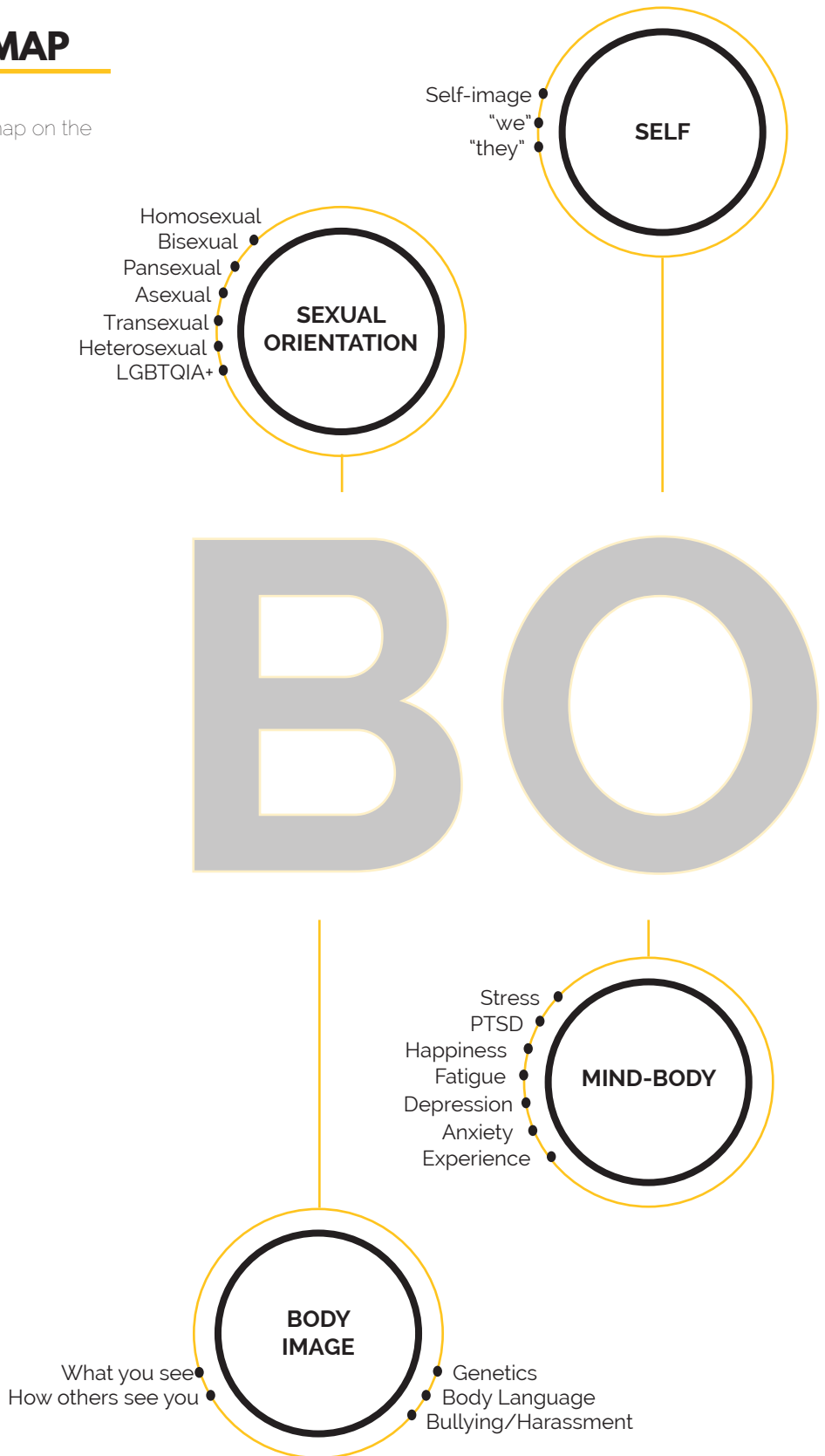


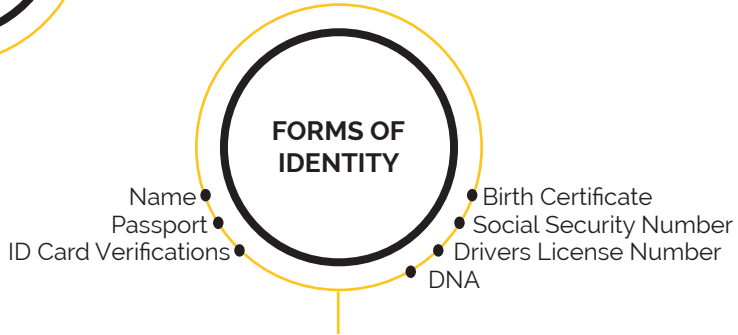
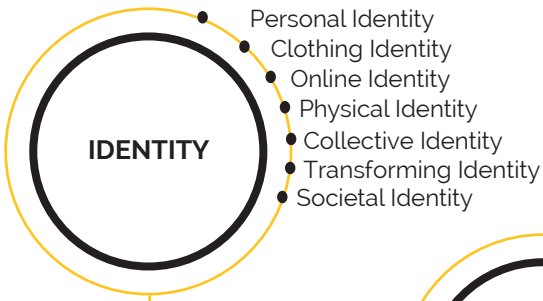
# SET



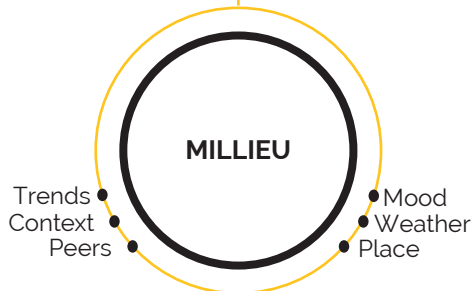
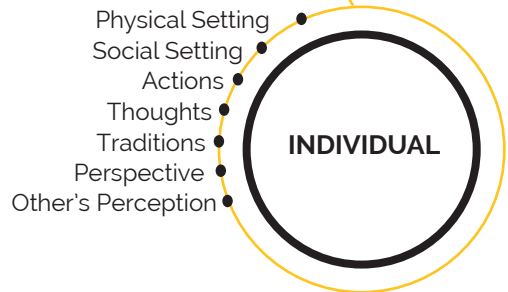
# MIND MAP

FIGURE 1.4  
Conceptual mind map on the  
body.



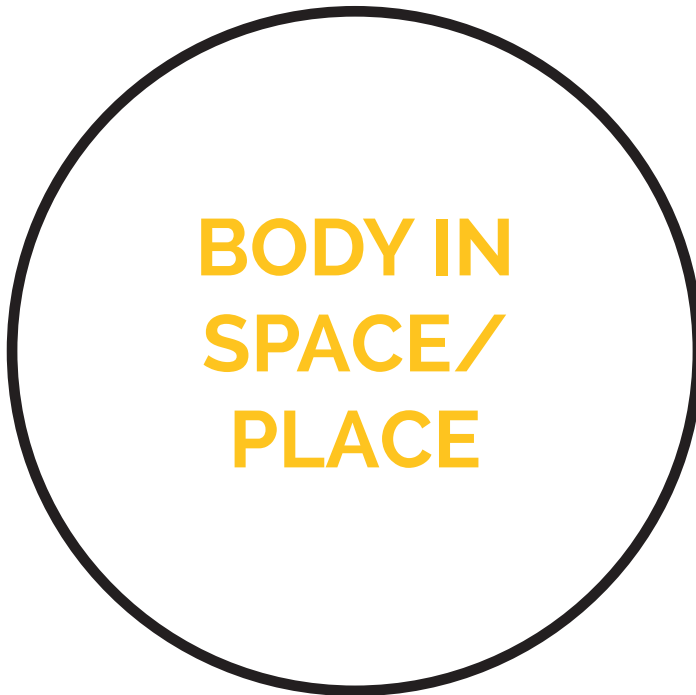


# DY



## SUMMARY

---



**FIGURE 1.5**  
Circular diagram showing the intersectionality between the body, clothing, and space.



Identity is articulated and produced individually through clothing.

The body visits the closet and they bear relations,

The relationship between the body, clothing, and space (built environment) can be explored in understanding being and dwelling.



## 02 THE CLOSET

*Taking a closer look into individual's most private space.*

The closet is considered an architectural space, as the terms of closet and closetless are defined in the chapter. The typologies of closets in the United States are investigated before conducting investigations with individuals in the next chapter.

# **THE CLOSET**

---

## **What is a closet?**

A closet is a fixed enclosed intimate space to store primarily clothing articles as well as serving storage for other objects to disappear belongings from plain sight.

## **What is closetless?**

A bedroom/room that does not have a closet associated within it to store clothing and personal items. Meanwhile, a secondary and portable storage space is added to disappear belongings from plain sight.

The closet became a specialized identity that began to store clothing and other personal items within as time evolved. Clothing was not an aspiration that needed to be stored in a desirable place in a home until more individuals were able to own more than the daily outfit or thru the advancement of time through clothing.

This private and ambient space within the bedroom is visited daily to determine what clothing would be worn that will express the visual representation of your identity. The closet that can be fixed or movable essentially contains our multiple identities. There are many of clothing articles that are stored that have not been worn in numerous of years, never worn at all with the price tag still attached, the clothes we worn yesterday, to the clothes that no longer express our identity anymore but we refuse to give them away. Therefore, the personal identity begins with our closet(s) at home.

"Today, we are trending toward even larger closets, often large as rooms. This reflects current attitudes regarding the importance

we aspire to larger closets with more storage features that appear to be integrated with the style of the home. Designated home storage has become important well beyond clothing. We require storage for cars, laundry, sports gear, and housewares. Clothing storage is estimated to be about 146 square feet of an average home and beyond, according to the National Association of Home Builders" (Harmon, T.). Through literature review and understanding more about the history of this quite complex space, the closet, clothing was not as important as it is today. So what happened?

Throughout different parts of the world, the introductory of the closet became a space to store clothing but at different time periods and for different financial classes of people. Historically, clothing was left out on a line, a chest with a few sets of clothing, or even animal skin to wear just for coverage. "From the Renaissance, when chests of drawers were placed on stands, to the the 18th century, armoires became increasingly 'functional' and useful. They had interior shelves, drawers, and places for hanging long dresses and

cloaks.

They had interior shelves, drawers, and places for hanging long dresses and cloaks. Armoires and closets were easy - and necessary - to perfume" (Brussat, D.)

The process of dress to express to done expressing is that the expression is constantly altering. The production of identity is transformed as the body in space/place (i.e built environment) is a movable and archival form that gains the specialized roles based on the designed spaces and procedures of this space. Why is the production of identity through clothing affected within the built environment? There are many examples of spaces where we shed our clothing and a lost of our personal identity for a shorter or

# **TPOLOGIES**

## **U.S.A BEDROOM**

### **Reach-in Closet**

This is the most common fixed type of closet used to store clothing. It is recessed into the wall covered by a sliding, folded, or hinged door. Clothing is hung from a rod, which may consist of a shelf above to store other items. The size of the reach-in closet can be small, medium, or large.

### **Walk-in Closet**

This is the largest and most showcasing fixed type of closet used to store clothing. It is recessed into the wall covered generally by a hinged door. This closet has the most space to walk within the space. As clothing is hung from multiple rods and customizable configurations, there can be clothing behind glass for preservation purposes. The size of the walk-in closet is closely related to the size of the bedroom unlike other typologies of closets.

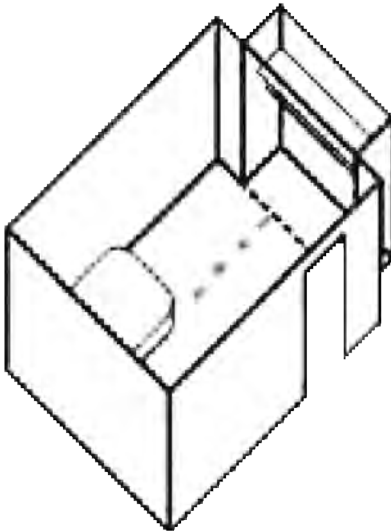
### **Armoire/Wardrobe**

These are portable and expanded storage space that consists of drawers, shelves, dividers, and rod(s). These can be custom designed for the user in order to store clothing and other personal items. These are also added to the bedroom space when it does not have a closet.

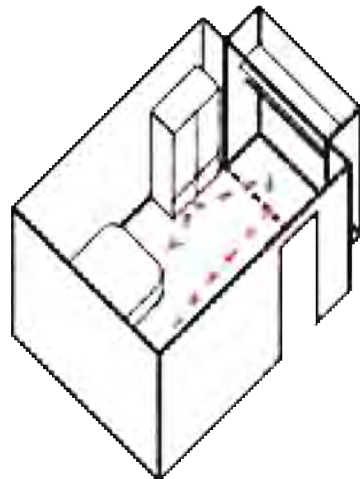
### **Dresser**

This is a low table with several drawers stacked one above the other to store clothing and other personal items. Occasionally, there is a mirror attached above.

**FIGURE 2.1**  
Diagram of reach-in closet with sliding doors.

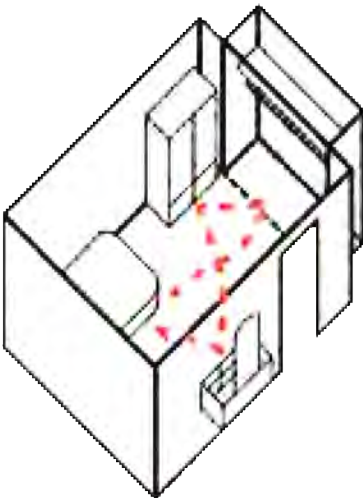


**FIGURE 2.2**  
Diagram of reach-in closet with sliding doors and armoire/ wardrobe added.



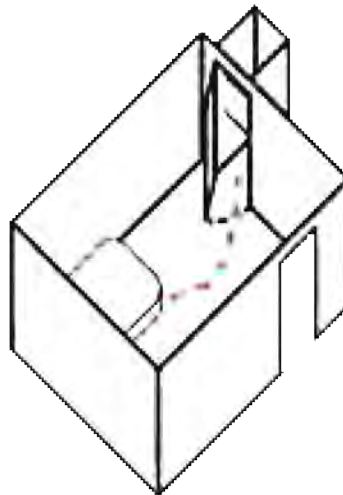
**FIGURE 2.3**

Diagram of reach-in closet with sliding door, armoire/wardrobe, and dresser added.



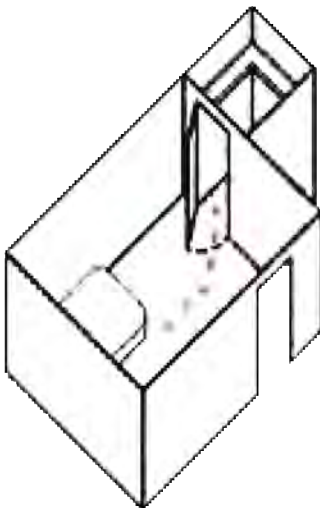
**FIGURE 2.4**

Diagram of small reach-in closet with hinged door.

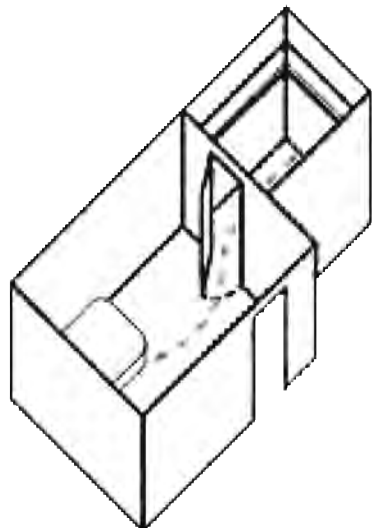




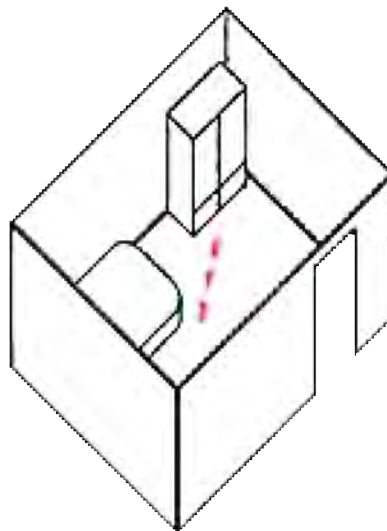
**FIGURE 2.5**  
Diagram of medium size reach-in closet with hinged door.



**FIGURE 2.6**  
Diagram of walk-in closet with hinged door.



**FIGURE 2.7**  
Diagram of closetless bedroom/  
room where armoire/wardrobe is  
added.



# **TYPOLOGIES**

## **OTHER AREAS OF HOME**

### **Hall/Entry-in Closet**

A small reach-in closet that is located near the main entrance of the home that primarily stores jackets, coats, hats, shoes, and other outerwear.

### **Linen Closet**

A small reach-in closet located in close proximity or within the bathroom that stores bedding, cleaning supplies, sheets, towels, etc.

### **Pantry Closet**

A reach-in or walk-in closet that is located in close proximity to the kitchen that stores non-perishable food items, household cleaning supplies, beverages, etc.

### **Utility Closet**

A reach-in closet located in or near garage, mudroom, or basement that stores household functioning items.



## 03 IDENTITY

*Understanding the concepts  
of identities and it's expression  
through clothing.*

The closet, a specialized  
space, holds the expressions  
of multiple identities within  
individuals through clothing.

We produce our identity  
through clothing every day.

# STRINGCORDZ

no identity



Clothing is essentially  
meaningless without the  
body.

**FIGURE 3.1**  
No Identity by Stringcordz, 2019

# CONCEPTS

---

## **Self-identity**

A subjective representation of specific traits, qualities, and attributes that are specifically selected to define yourself or belonging to a group.

## **Identity**

An individually produced description of qualities, beliefs, and expressions that distinguish character or their belonging to a group.

## **Asserted Identity to Self**

A distortion of your self-identity due to self-image or self-esteem to claim your produced identity.



**Affirmed Identity to Others**

A visual statement of your identity that resists the urge of becoming other's identity.

**Assumed Identity**

A falsely described identity that is associated and given based on appearance/ asserted identity to self.

**Aspirational Identity**

An idealistic identity that is wanted for one's self-identity.

*"By both [clothing and architecture] protect and shelter, while providing a means to express identity."*

- Erich Fromm

## **ASPIRATIONAL IDENTITY**

---

This collage intergrates *No Identity* album cover by Stringcordz with fashion models off the runway within the built environment.

As you look into the mirror, the clothing becomes essentially meaningless as the body occupies the space and filling the clothing.

Each of the models are wearing their aspirational identity and not their true form of their personal identity.

Fashion is the temporary clothing articles as they relate to the ever-changing trends. These examples of fast paced styles are not for every day wear in expressing self-identity but for imitation purposes.

**FIGURE 3.2**  
"Aspirational Identity" collage by  
Korzell Coe



*“Man’s main task in life is to give birth to himself, to become what he potentially is. The most important product of his effort is his own personality.”*

*- Erich Fromm*





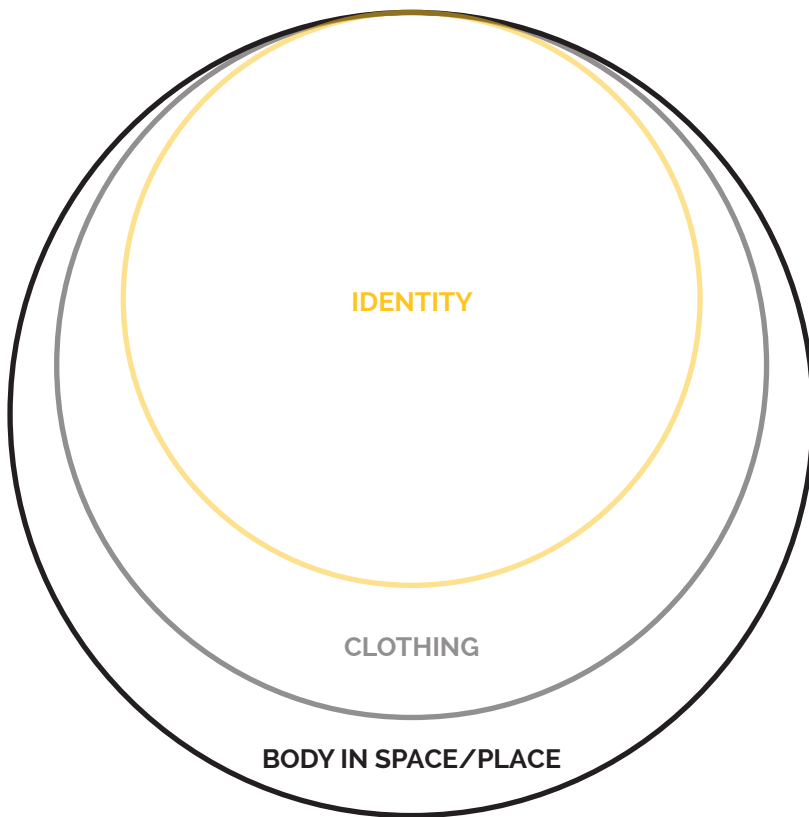
## 04 PERSONAL IDENTITY

*Taking a closer look into individuals and their expression of their identity through clothing.*

The personal identity was investigated by looking into twelve individuals and their typologies of closets. Their wide scale of demographics provided multiple answers in learning more about their expressions of themselves as well as other concepts of identities.

# CONCEPT

---



**FIGURE 4.1**  
Circular diagram showing the intersectionality between the body, clothing, and identity.





# CLOSETS

**Name**

Markitta Washington-Thompson

**Age**

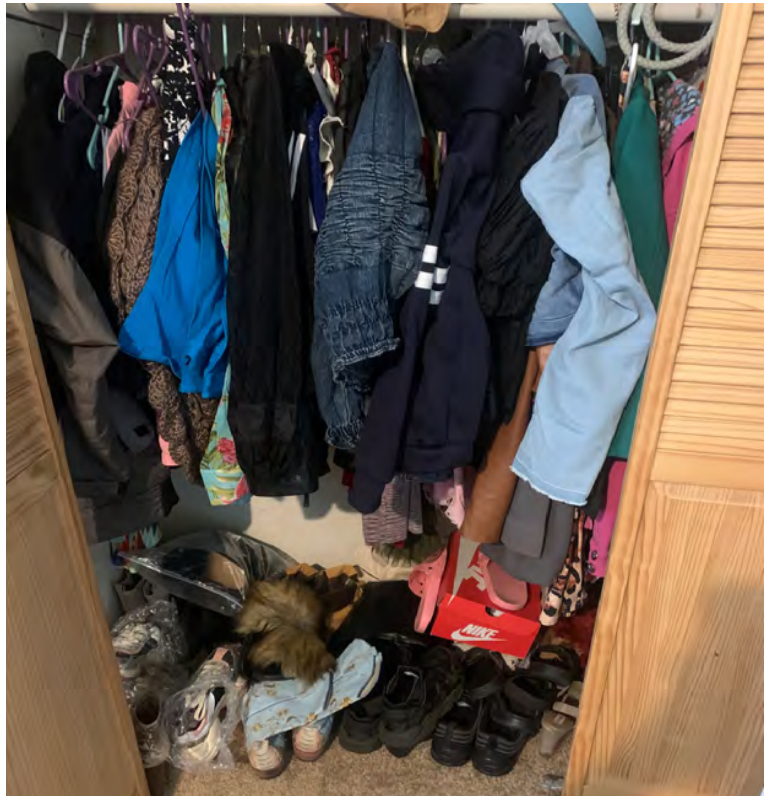
34 years old

**Location**

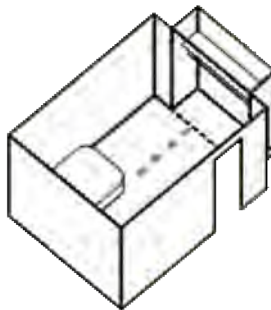
Dearborn Heights, MI



**FIGURE 4.2**  
Markitta Washington-Thompson  
Image retrieved from Facebook



**FIGURE 4.3**  
Markitta's Reach-in Closet  
Image submitted by Markitta

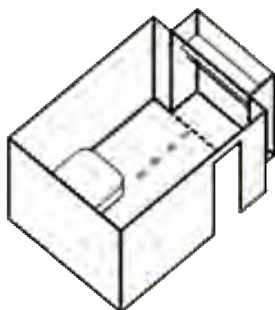


*"I grow daily. I would buy more revealing clothes, now that I am married and more mature. I cover up more."*

See APPENDIX A for more.



**FIGURE 4.4**  
Kurtis' Reach-in Closet  
Image submitted by Kurtis



*"...I am defined as a hybrid - I'm a little bit of everything."*

*"Of course, my identity has changed over the years. I do not keep up with the trends."*

See APPENDIX B for more.

**Name**  
Kurtis  
Dillard

**Age**  
35 years old

**Location**  
Baltimore, MD



**FIGURE 4.5**  
Kurtis Dillard  
Image retrieved from Facebook

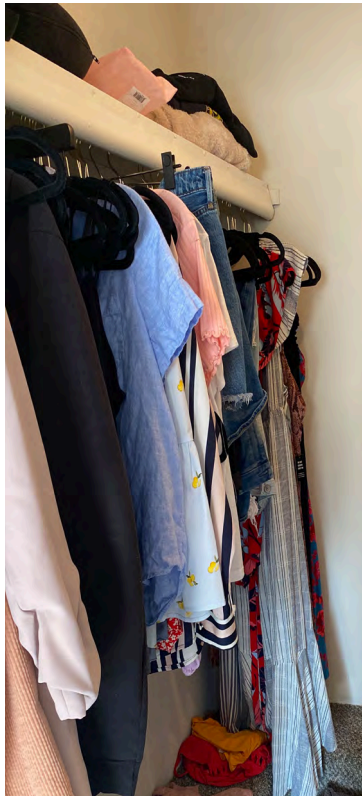
**Name**  
Jasmine  
Womack

**Age**  
25 years old

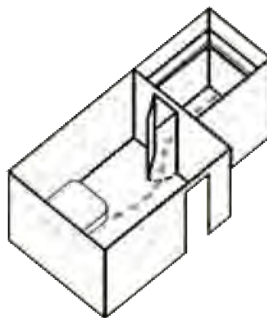
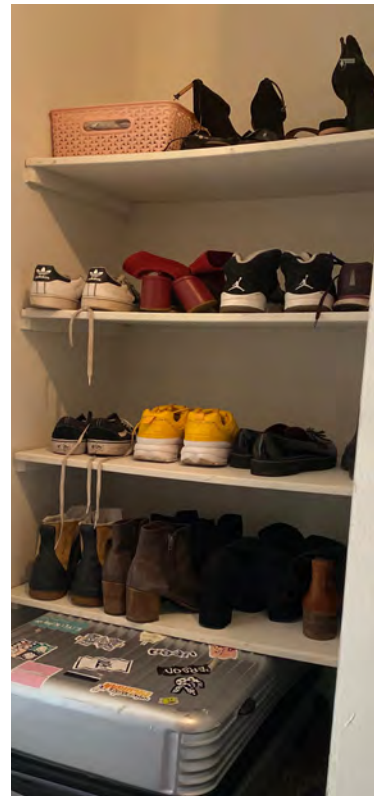
**Location**  
Southfield, MI



**FIGURE 4.6**  
Jasmine Womack  
Image submitted by Jasmine



**FIGURE 4.7**  
Jasmine's Walk-in Closet  
Images submitted by Jasmine



*"...not being afraid  
to make others  
uncomfortable, I used  
to worry about making  
others uncomfortable  
and starting to feel self-  
conscious."*

See APPENDIX C for more.

CLOSETLESS

**Name**

Jamaal  
Stewart

**Age**

23 years old

**Location**

Detroit, MI

*"I usually dress to what is appropriate for every situation, but in my case, it doesn't have much to do with 'Who I am?' really."*

*"Clothing gives an impression, in my opinion, and not necessarily an identity."*

See APPENDIX D for more.



**FIGURE 4.8**

Jamaal Stewart

Image submitted by Jamaal

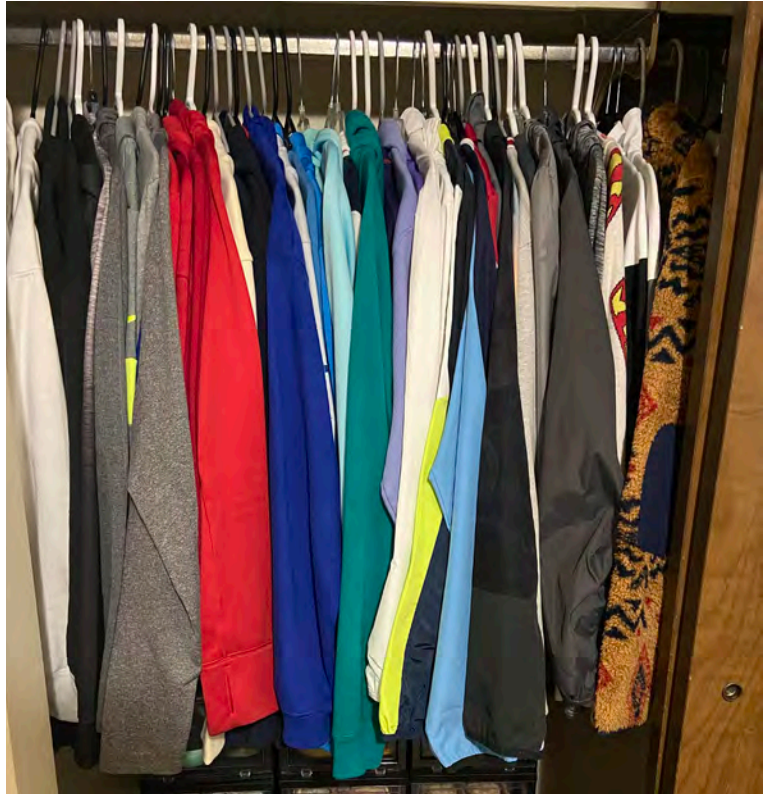
**Name**  
Melissa  
Langford

**Age**  
22 years old

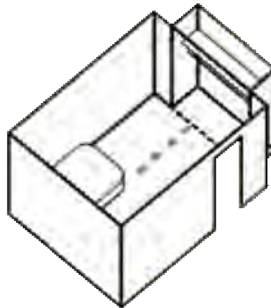
**Location**  
Akron, OH



**FIGURE 4.9**  
Melissa Langford  
Image submitted by Melissa



**FIGURE 4.10**  
Melissa's Reach-in Closet  
Image submitted by Melissa

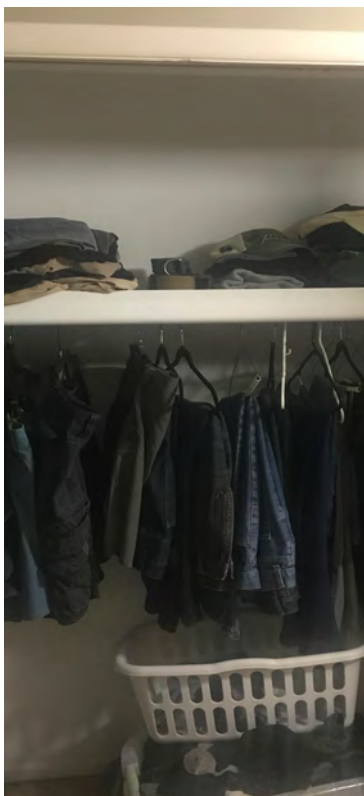


*"I would describe my identity as calming and relaxed. I keep things simple in clothing - nothing over the top."*

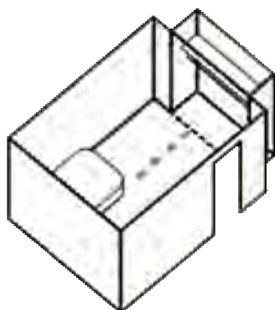
See APPENDIX E for more.



**FIGURE 4.11**  
Tim's Reach-in Closet  
Image submitted by Tim



**FIGURE 4.12**  
Tim Secondary Reach-in Closet  
Image submitted by Tim



*"Clothing gives an impression, in my opinion, and not necessarily an identity."*

See APPENDIX F for more.

**Name**

Tim

**Age**

35 years old

**Location**

Livonia, MI



**FIGURE 4.13**  
Tim  
Image submitted by Tim

**Name**  
Juanita  
Rivera

**Age**  
64 years old

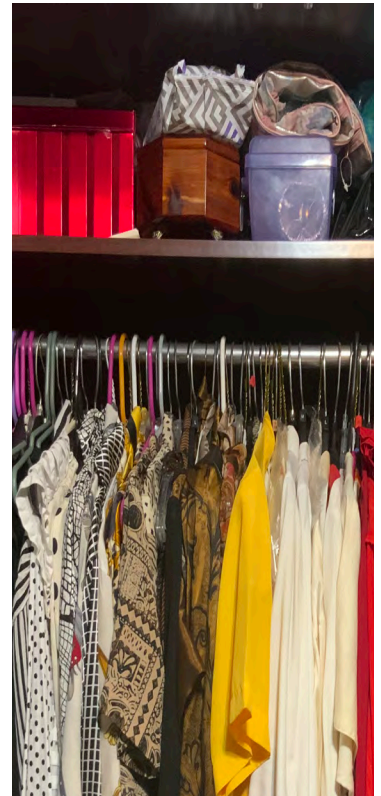
**Location**  
Detroit, MI



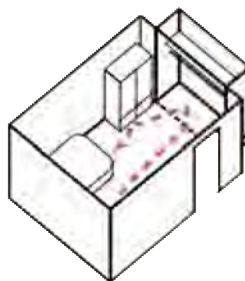
**FIGURE 4.14**  
Juanita Rivera  
Image taken by Korzell Coe



**FIGURE 4.15**  
Juanita's Reach-in Closet  
Image taken by Korzell Coe



**FIGURE 4.16**  
Juanita's Armoire  
Image taken by Korzell Coe



*"I feel as a citizen of USA, I have rights to live by and share with others in society. As a female, I believe in dressing properly no matter what I have on - fashion [clothing] is an expression of 'Who am I?'"*

See APPENDIX G for more.





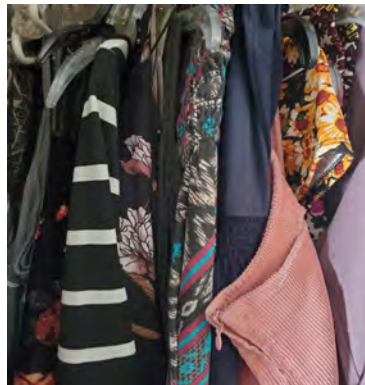
**FIGURE 4.17**  
Emma's Dresser  
Image submitted by Emma

**Name**  
Emma  
Jeffrey

**Age**  
28 years old



**FIGURE 4.18**  
Emma's Reach-in Closet  
Image submitted by Emma

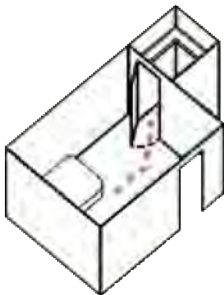


**FIGURE 4.19**  
Emma's Reach-in Closet  
Image submitted by Emma

**Location**  
Saint Claire Shores, MI



**FIGURE 4.20**  
Emma Jeffrey  
Image submitted by Emma



*"...consists of black clothing with a splash of color and that would be how I create my identity."*

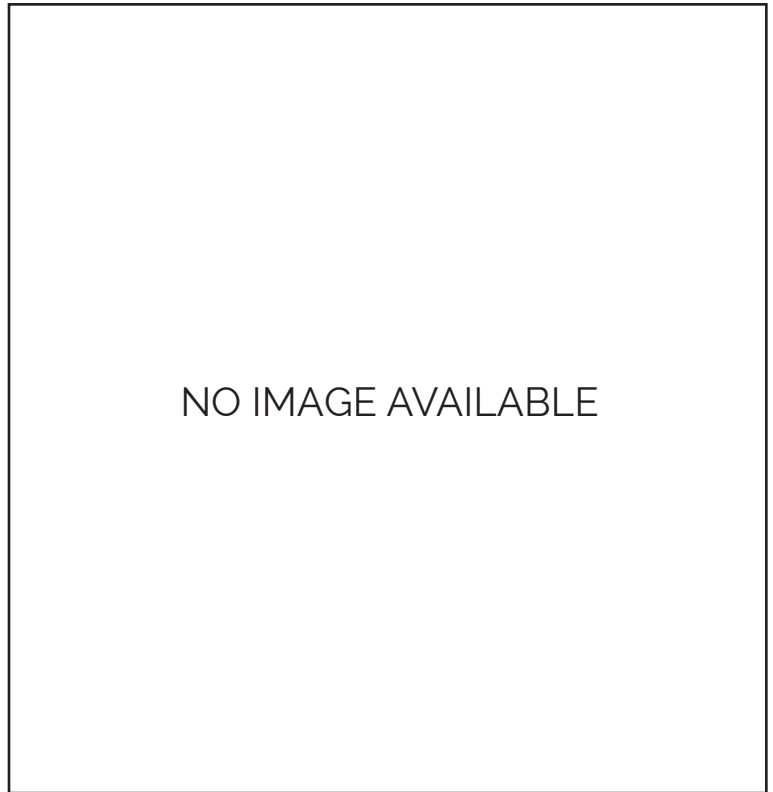
*"I add statement pieces from time to time to stand out as well."*

See APPENDIX H for more.

**Name**  
Matthew  
Guyton

**Age**  
36 years old

**Location**  
Wayne, MI



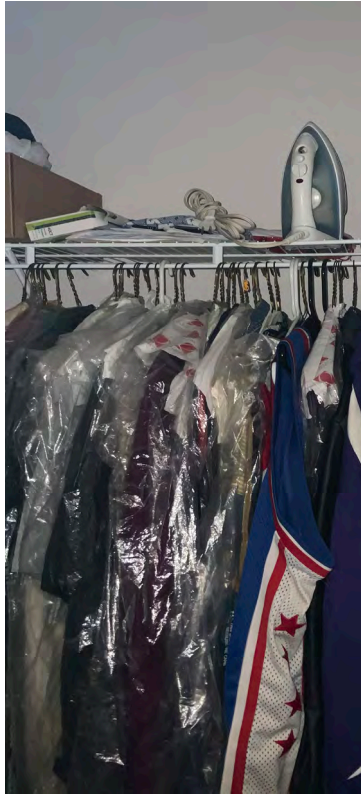
*"My identity is like a dorky dad. I am defined by looking like I have kids but it is laid-back. It has continuously changed as I got older. My identity I believe is not true to how others see me."*

**FIGURE 4.21**  
Matthew Guyton  
Image retrieved from Facebook

See APPENDIX I for more.



**FIGURE 4.22**  
Kenneth's Reach-in Closet  
Image taken by Korzell Coe



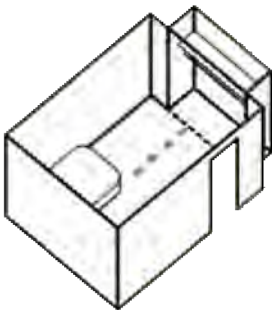
**FIGURE 4.23**  
Kenneth's Secondary Reach-in  
Closet  
Image taken by Korzell Coe

**Name**  
Kenneth  
Coe

**Age**  
67 years old

**Location**  
Detroit, MI

NO IMAGE  
AVAILABLE



*"I find my style through  
my inner-self from what I  
feel. I define my identity  
by being myself."*

See APPENDIX J for more.

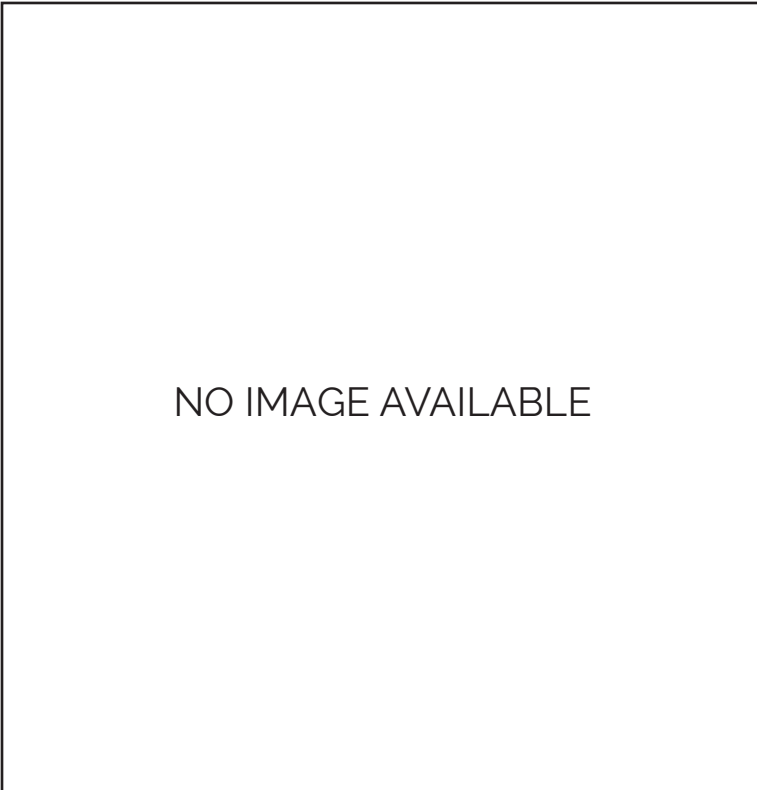
**Name**  
Laymon  
Cummings

**Age**  
39 years old

**Location**  
Detroit, MI

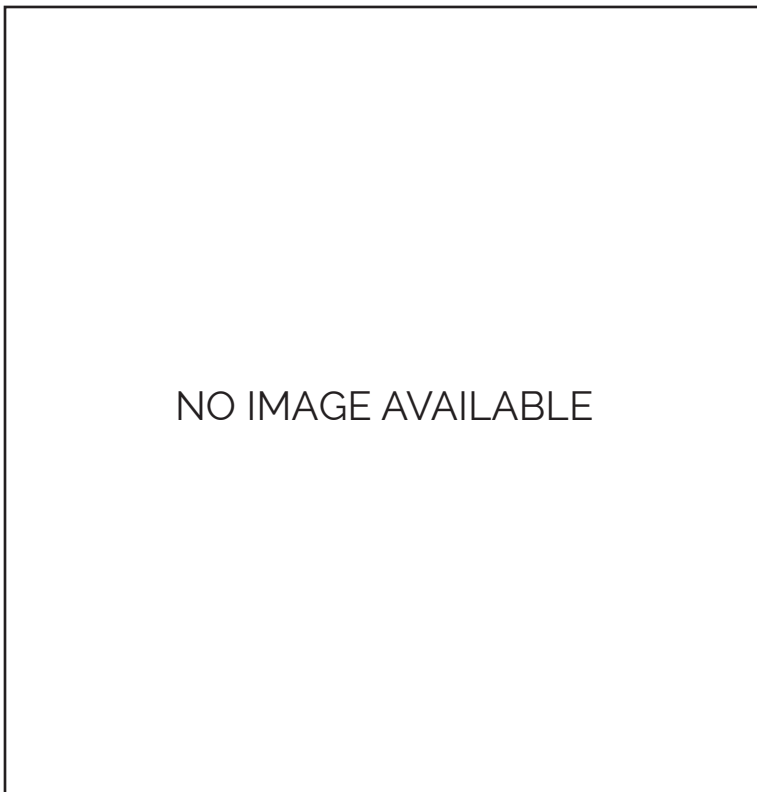


**FIGURE 4.24**  
Laymon Cummings  
Image retrieved from Facebook



*"My identity is expressed  
as a reflection of my  
attempt at being low-  
key and simple but that's  
the way I like to dress."*

See APPENDIX K for more.



**Name**

Megan  
Mireles

**Age**

24 years old

**Location**

Chesterfield, MI

*"I mostly wear black clothing on a normal day...black baggy clothing. My clothes get dirty from working in the factory. I add color in my sweaters and eye shadow."*

See APPENDIX L for more.



**FIGURE 4.25**  
Megan Mireles  
Image retrieved from Facebook

# SUMMARY

---

After conducting the investigation and image study of interviewees closets, there was a level of comfort that was found. Individual's with "No Image Available" were not comfortable in sharing a portrait of themselves or a look into their closet(s). However, all interviewees provided answers to the questions about their identity that they express through their clothing.

Identity is an individually produced description of qualities, beliefs, and expressions that distinguish character or their belonging to a group.

The built environment "stores" identity.

**FIGURE 4.26**  
"The Built Environment" by  
Korzell Coe



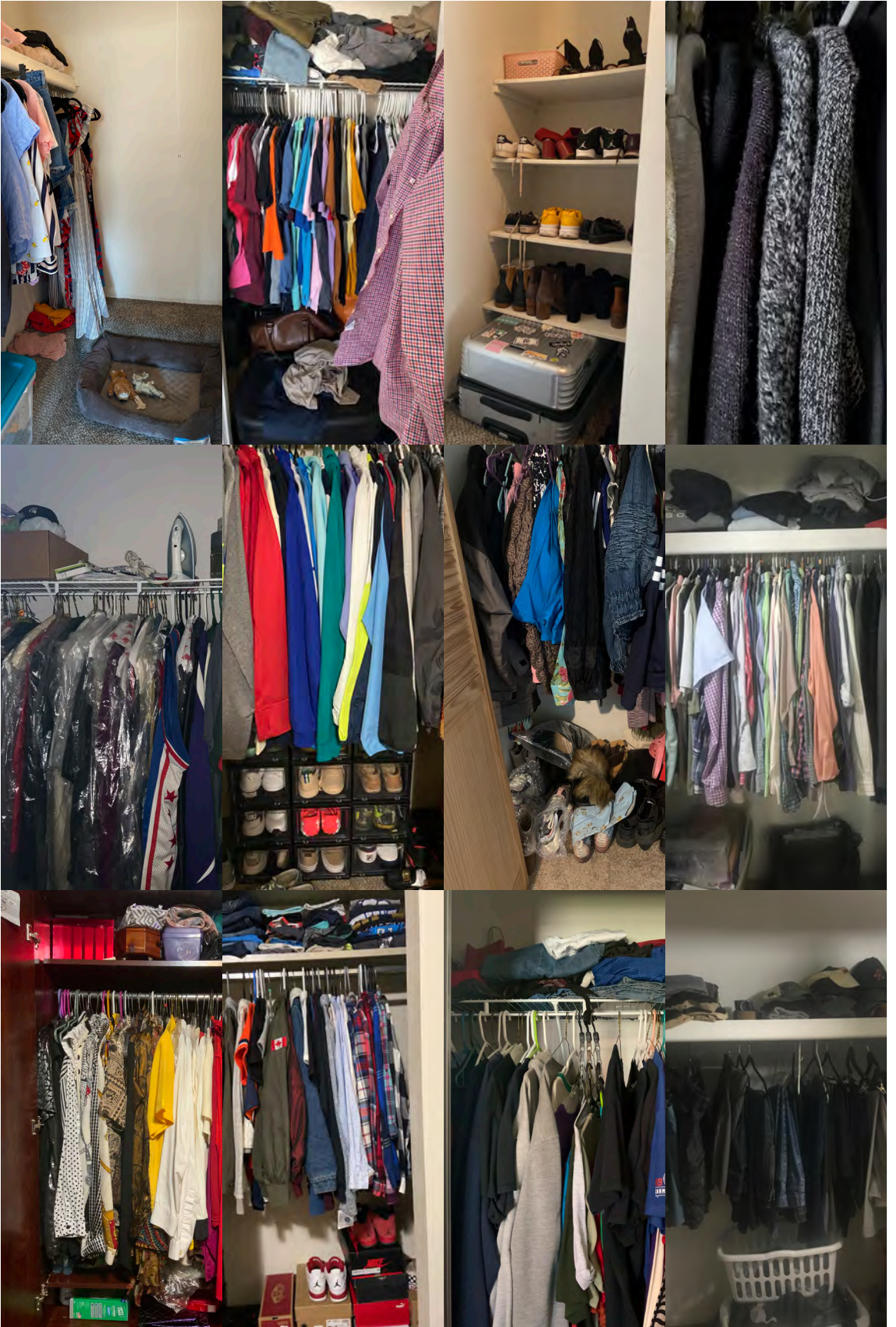




## 05 “WHO AM I TODAY?”

*Taking a closer look into individuals and their expression of their identity through clothing.*

A curated video that captures eight individuals as they perform the ritual of dressing from the first-person or hands-free point of view as they answer the question, “Who Am I Today?”



*"A stuffed history where the  
'past becomes space.'*

- Shannon Mattern

**FIGURE 5.1**  
Formal closet collage from  
interviewees by Korzell Coe.



FIGURE 5.2  
 "The Ritual of Dressing" video  
 thumbnail

## “THE RITUAL OF DRESSING”



Video: 2:16

An individual was asked to record their ritual of dressing from the body point of view, handheld, or hands-free. The start of the ritual began by walking to the closet, activating and engaging with the closet, and to begin choosing the clothing for the day. Audible voicing was optional only if you are verbal on the day-to-day basis. Each individual was told that video will not showcase their physical body. Meanwhile, this study was to capture their perspective, analyze the context of their closet, the order of embodiment, engagement/participation of

the closet in the larger space, and their process of ending of the ritual of dressing. The individuals were not all shot on the same day but the weather was between 50-65 degrees and sunny in the month of October.

*'past becomes space'*

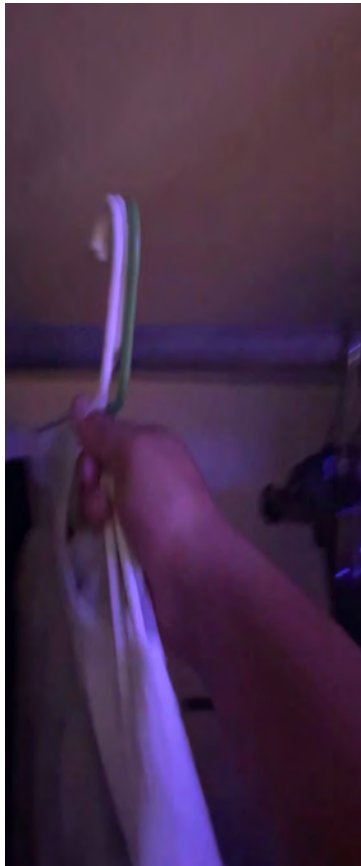
With detailed instructions given to eight individuals, these investigational videos explored the focus of the body, time, and space as we extract lifeless and bodyless objects from storage, transition, and embody them to represent and affirm our identity. The ritual of dressing is a temporal dimension that captures the taxonomy in clothing. While the body is a movable object, these lifeless clothing are fixed to the closet until embodiment occurs. Meanwhile, the closet is an intimate ambient space with varying scales, context, collection of objects, and a

space of nostalgia in shifting and evolving identities over time. The primary closet may or may not actively participate within the larger intimate space, the bedroom. The voice and sounds in the video allow for the connection to the individual's ritual as they show their transition from their private space before going out into the public realm. A further experiment could be done exploring their return to the bedroom in their ritual of undressing as clothing is once again stored and becomes lifeless.

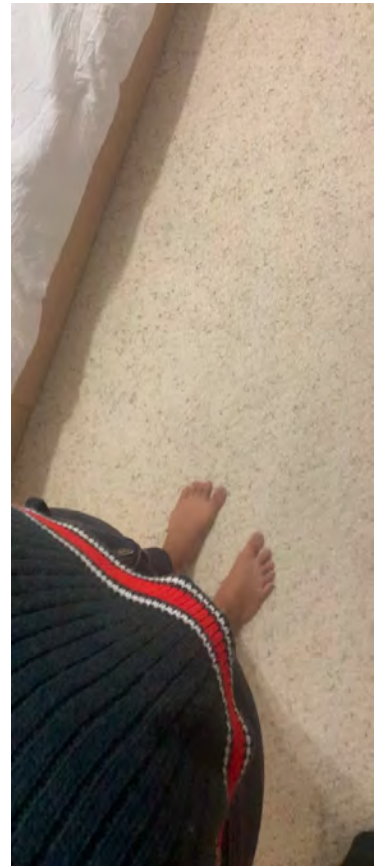
See APPENDIX M for more.



**FIGURE 5.3**  
Video snapshot from Melissa Langford's Ritual of Dressing..



**FIGURE 5.4**  
Video snapshot from Justin Cox's Ritual of Dressing..



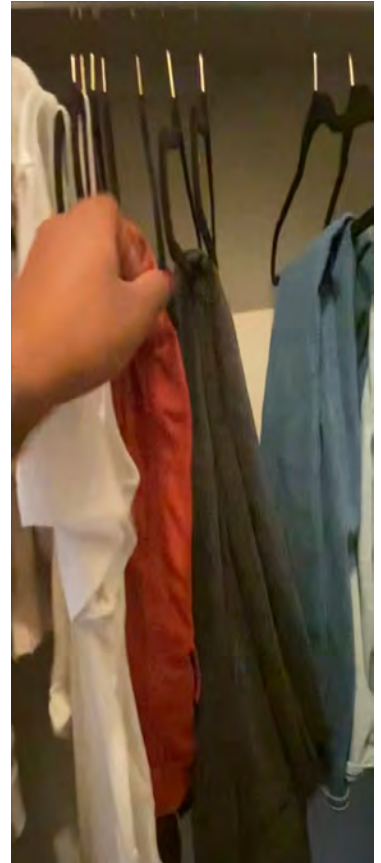
**FIGURE 5.5**  
Video snapshot from Angela Lazarte's Ritual of Dressing..



**FIGURE 5.6**  
Video snapshot from Charla Franklin's Ritual of Dressing.



**FIGURE 5.7**  
Video snapshot from Kristina Nixon's Ritual of Dressing.

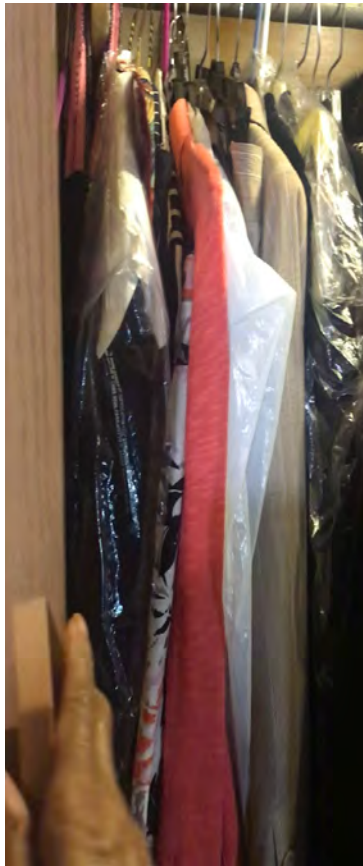


**FIGURE 5.8**  
Video snapshot from Alexandra Perez-Bermudez's Ritual of Dressing.

See APPENDIX M for more.



**FIGURE 5.9**  
Video snapshot from Jasmine  
Womack's Ritual of Dressing.



**FIGURE 5.10**  
Video snapshot from Juanita  
Rivera's Ritual of Dressing.



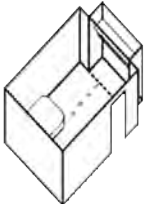
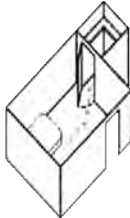
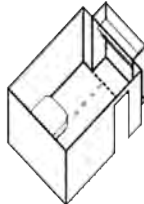
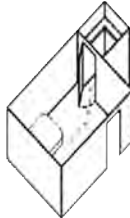

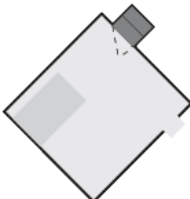
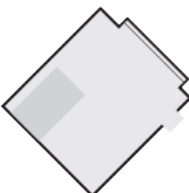
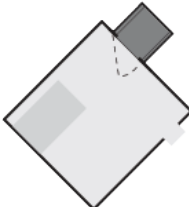
## SUMMARY

---

The act of storing, retrieving, wearing clothing tells more about individual's identity.

The performance of getting dressed and undressed in its relationship to space.

The participation and engagement of the body within the interrelated bedroom space.

	MELISSA	JUSTIN	ANGELA	CHARLA
TYPOLOGY OF THE HOME	Apartment	House	House	House
BEGINNING OF RITUAL	Opening the closet	Walking to the closet	Walking to the closet	Opening the closet
CLOSET DIAGRAM				
TYPOLOGY/ORDER OF CLOSET(S)	Reach-in	Reach-in	Reach-in	Reach-in
PARTICIPATION WITH BEDROOM				
VERBAL PROCESS	No	No	No	No
BROWSE/PLANNED CLOTHING	Planned	Planned	Browsed	Planned
END OF RITUAL	Close closet Exit bedroom	Close closet Exit bedroom Close door	Exit bedroom Full-body selfie	Close closet Exit bedroom

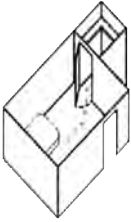
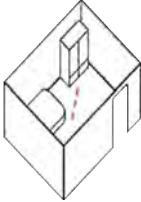
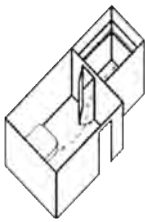


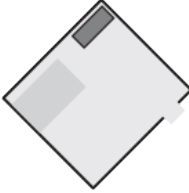
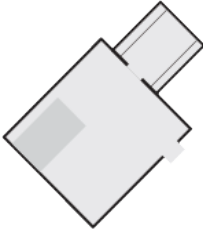

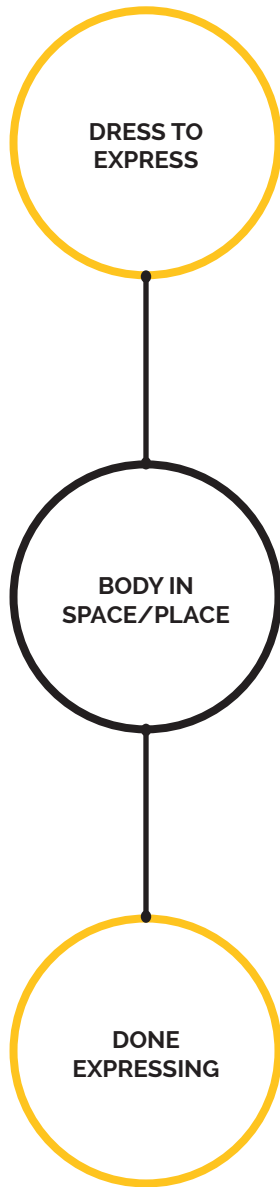
KRISTINA	ALEXANDRA	JASMINE	JUANITA
House	House	Apartment	House
Walking to the closet	Opening the closet	Walking to the closet	Opening the closet
			
Reach-in	Armoire	Walk-in	Armoire, Reach-in, Dresser
			
No	No	Yes	Yes
Planned	Planned	Browsed	Browsed
Exit bedroom	Close closet Exit bedroom Close door	Exit bedroom	Close closet Accessorize Exit bedroom Close door

FIGURE 5.11  
The Ritual of Dressing\* analytical chart



**FIGURE 5.12**  
Diagram of "Who Am I Today?"  
Timeline



**FIGURE 5.13**  
Order of Identity Diagram



## 06 TRANSFORMING IDENTITIES

*Analyzing designed spaces that cause our expressed identity through clothing to be added or subtracted.*

The identity of individuals is changed by the individual, shifting multiple times in designed spaces. While that happens, a specialized role is given to the individual, temporarily for shorter or longer terms, before returning back to the home. A process of undressing happens when we are done expressing. This happens in cycles.

## ROLE: THE BRAND



The specialized role of the brand can be gained by visiting the mall/outlet/ clothing store. These designed spaces are where your identity can be transformed and the expression can be visually represented.

This is an example of a self-accepting or aspirational space. The concept of aspirational identity is the idealistic identity that is wanted for one's self. Meaning, with the price of clothing it can become exclusive to one's means in their goals of one day embodying the clothing.

The mall is superior in this concept of identity through its ethics. The brand is the corporate image that is perceived as a whole. The identity of the brand is the visual aspect that forms part of the overall brand. To identify a business in its simplest form would be from the logo that is through an icon, design, or lettering on the clothing.

Clothing has its level of quality, meaning the cost of becoming the brand can be quite expensive.



## ASPIRATIONAL SPACE



FIGURE 6.1  
Great Lakes Crossing Outlet in  
Auburn Hills, Michigan.



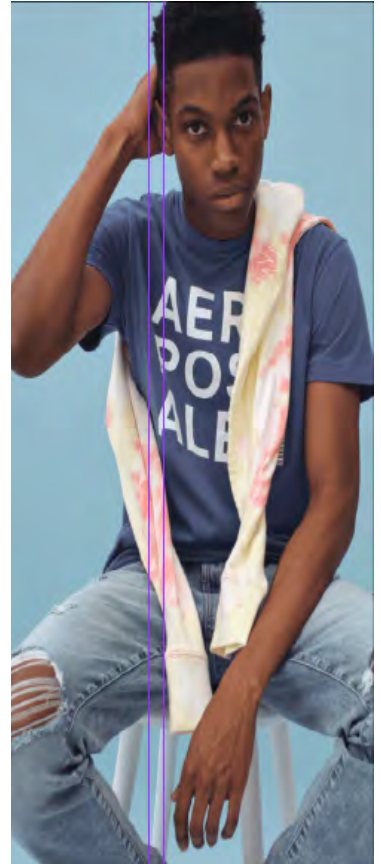
**AÉROPOSTALE**



**FIGURE 6.2**  
Child wearing Nike outfit.



**FIGURE 6.3**  
Male adult wearing Adidas outfit.



**FIGURE 6.4**  
Male adult wearing Aeropostale shirt.



**FIGURE 6.5**  
Female adult wearing Hollister shirt.

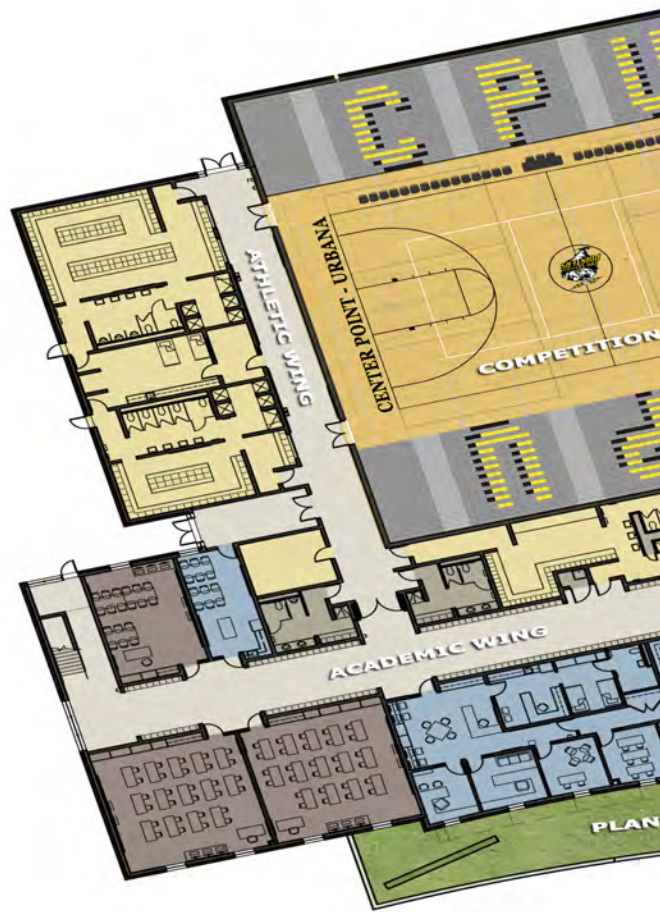


**FIGURE 6.6**  
Female adult carrying Michael Kors bag.



**FIGURE 6.7**  
Female adult carrying Louis Vuitton bag.

# ROLE: THE STUDENT



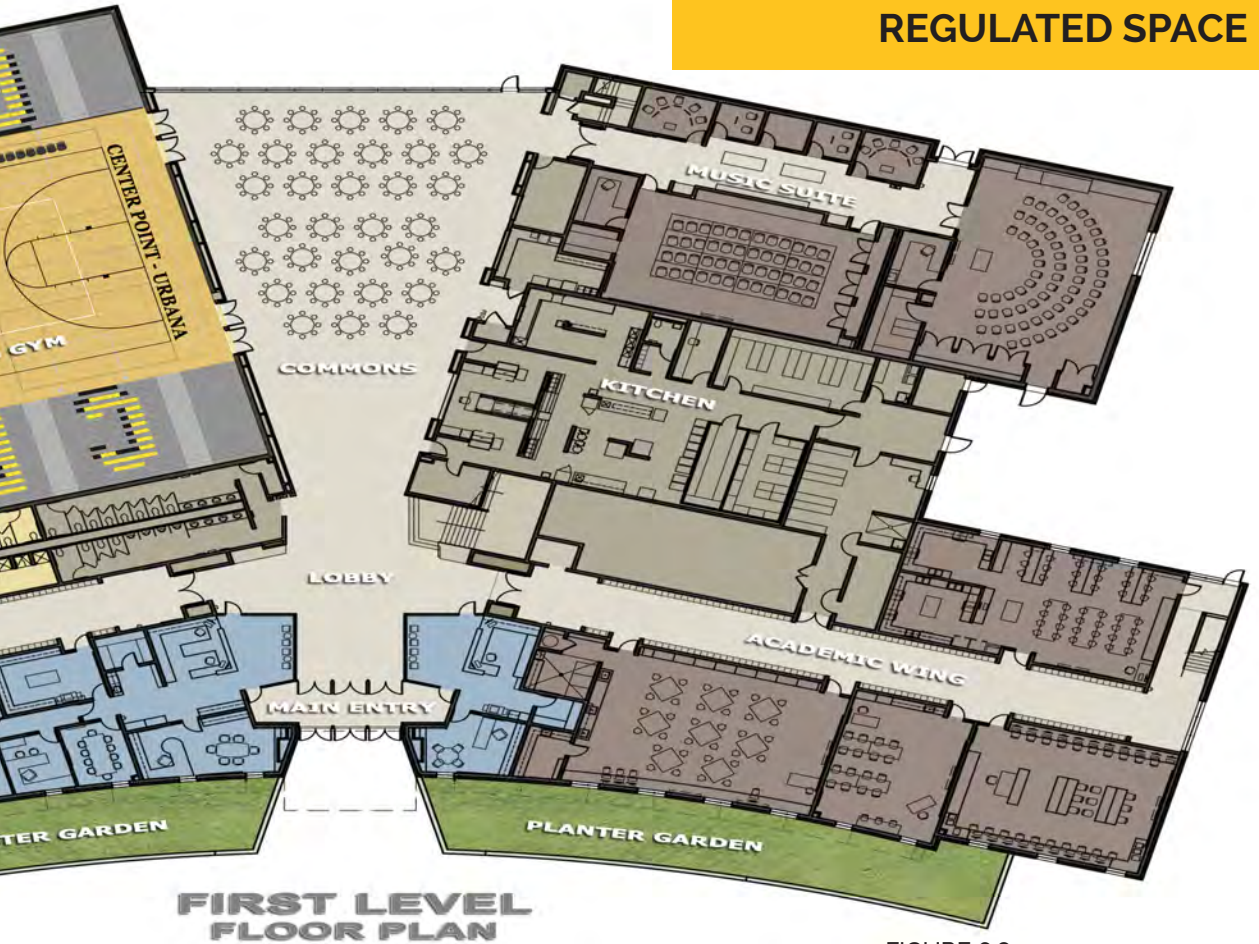
The specialized role of the student occurs in a regulated space. The consistent order of the floorplan of classrooms, rules that are enforced, uniform policy if applicable, and the regulations of being a student. Generally, students are provided with a handbook, ID card, parking pass, and a class schedule for the semester.

Uniforms were put into regulations for students to be easily identified as the role of the student visually. The inclusivity of a uniform allows for a decrease in bullying to another student because of their choice of clothing or lack of wearing a certain brand. A uniform policy provides uniformity to a school and its students.



FIGURE 6.9  
University of Detroit Mercy 2020-  
2021 Student Handbook

## REGULATED SPACE



**FIRST LEVEL FLOOR PLAN**

FIGURE 6.8  
Center Point - Urbana High School in Center Point, Iowa.



FIGURE 6.10  
Sample student ID card.



FIGURE 6.11  
Sample student parking pass.



**FIGURE 6.12**  
Collage of images of schools that enforce a uniform policy.



**FIGURE 6.13**  
Collage of images of schools that do not enforce a uniform policy.

# ROLE: THE PASSENGER



Before flying on a plane, the specialized role of the passenger is given as the airport is another example of a regulated space.

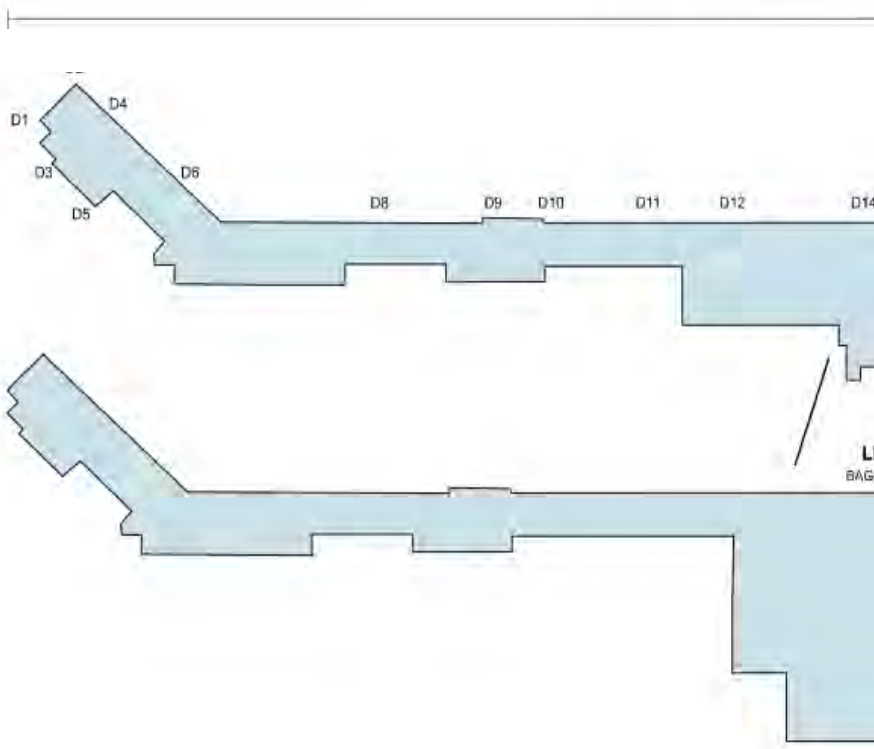
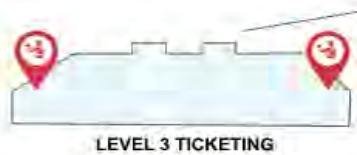
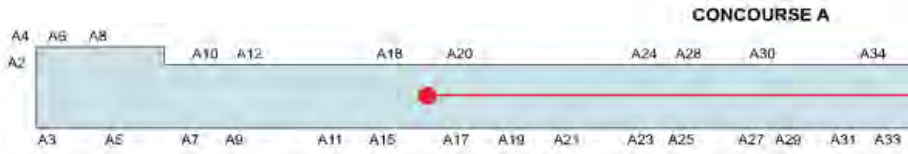
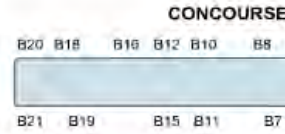
After check-in, the safety procedures of Transportation Security Administration (TSA) checkpoints is imperative before transitioning into "the passenger." The long queue lines awaiting this process can be frustrating but it is a space where we lose our personal identity.

The verifying of our identity through our ID, passport, and boarding pass must be checked before completing the security checkpoint. When going through security, the loss of your personal items, outer wear clothing, and shoe wear are passed through x-ray screening as our bodies are also scanned.

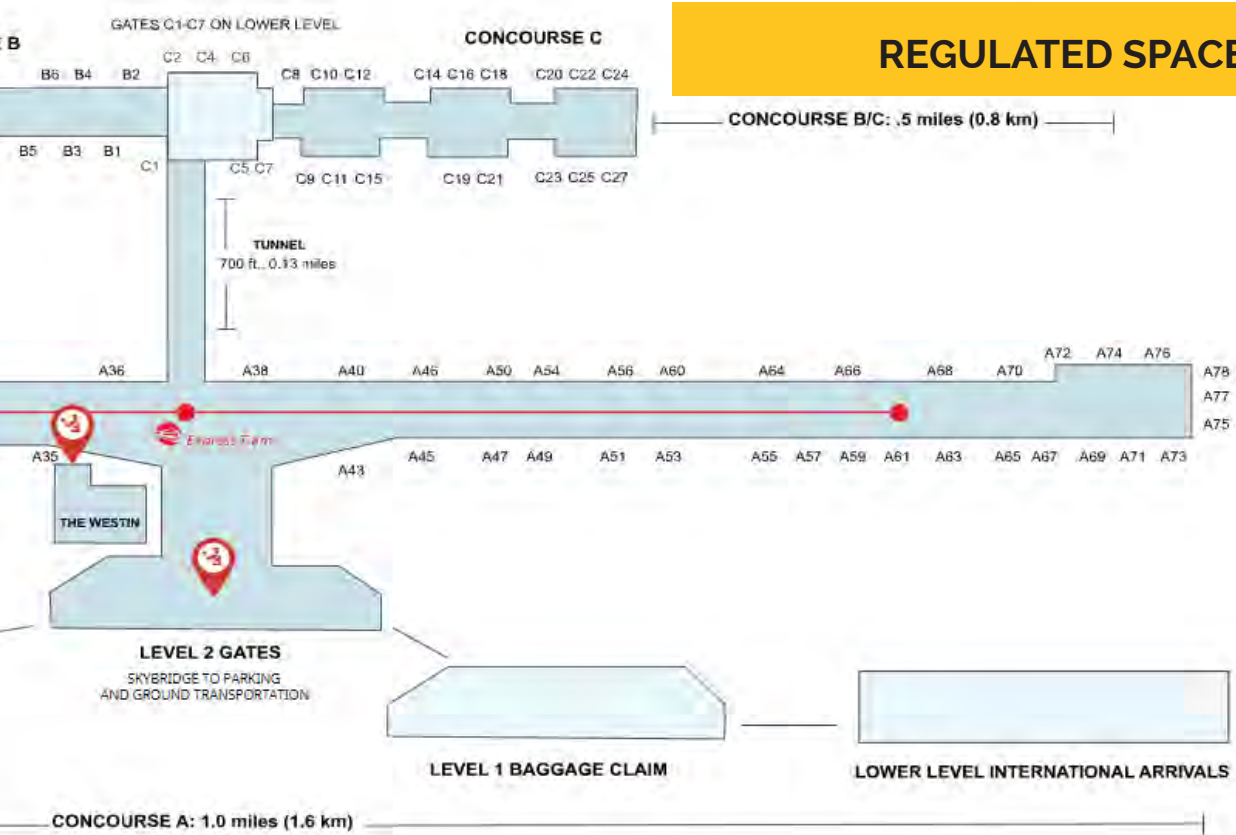
After completing security your personal identity is returned and you are off to the gate. Your documents are also checked once again before boarding your flight.

**FIGURE 6.14**  
(Top Image)  
Detroit Metropolitan Airport  
McNamara Terminal

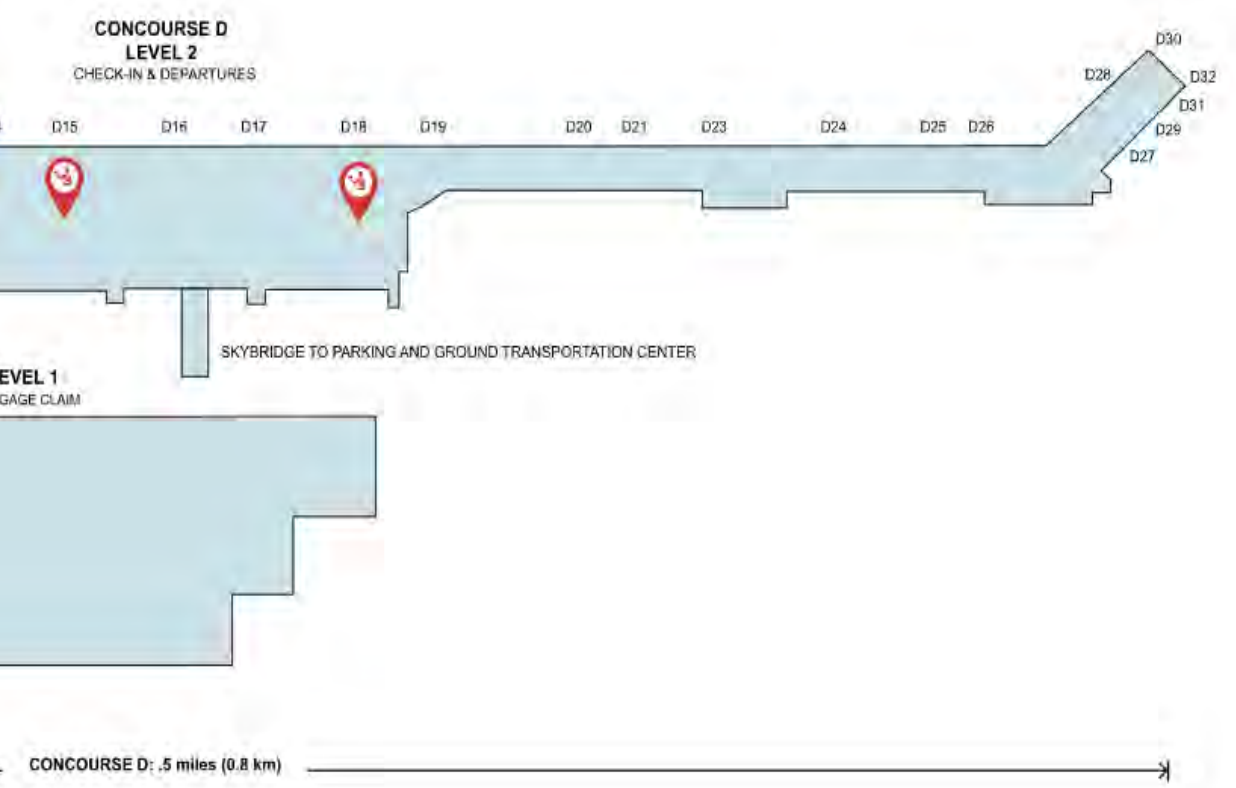
**FIGURE 6.15**  
(Bottom Image)  
Detroit Metropolitan North  
Terminal

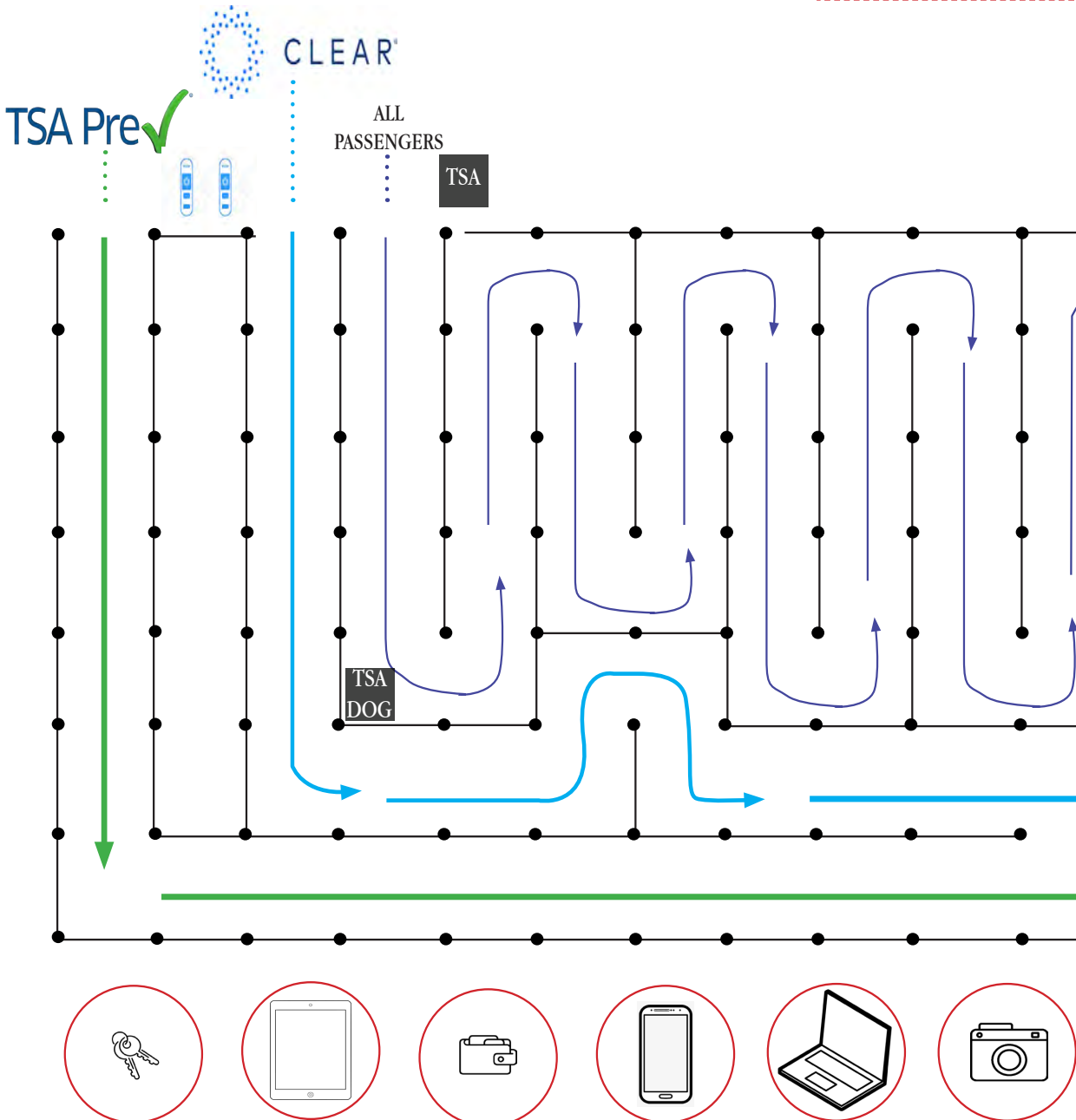
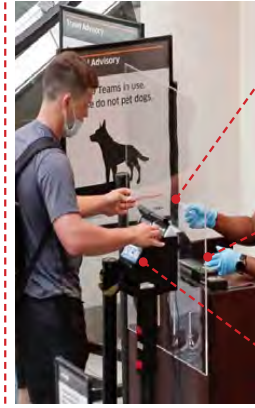






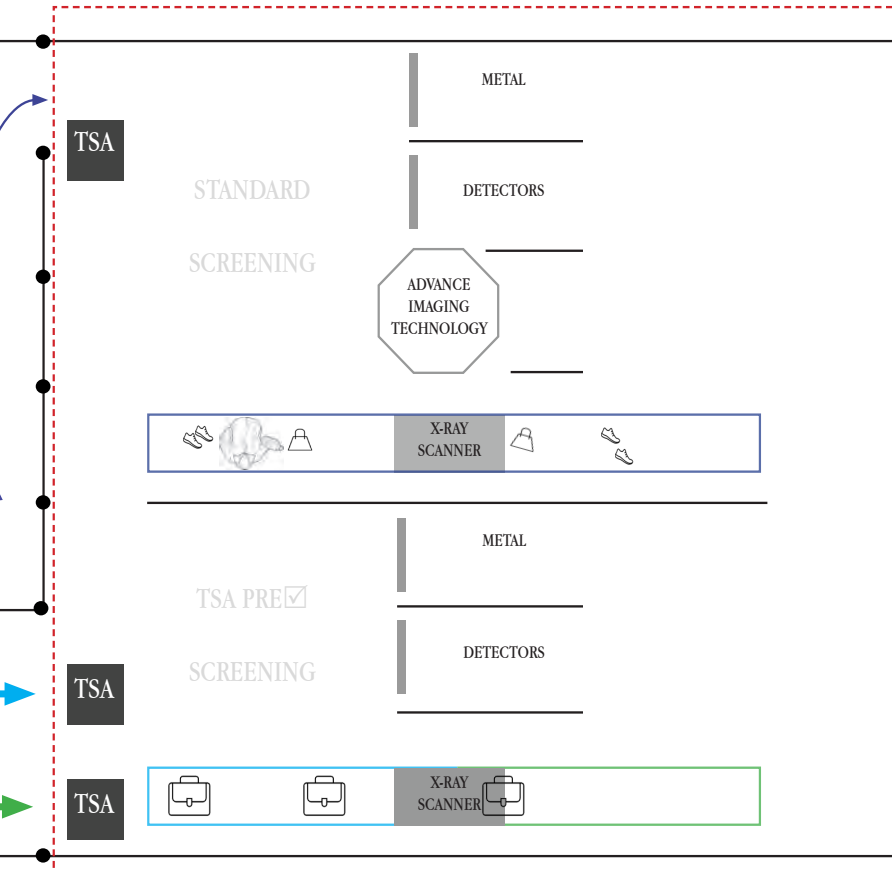
# REGULATED SPACE







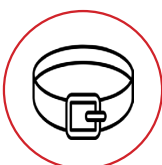
**FIGURE 6.16**  
Diagram of Transportation Security Administration (TSA) checkpoint and procedures.



→  
GATE 20

“Passenger John Doe  
please check-in at  
Gate 21.”

→  
GATE 21



## ROLE: THE MILITARY

---



The military is also a specialized role as it is a structured space. The men and woman in the five branches of military: army, air force, marine corps, navy, and coast guard are given a specific uniform, respectively.

Rankings are promoted within individuals and are expressed through rank insignia. Military rank is the structure that determine the responsibilities and level of leadership. Whereas, insignia is the variety of emblems expressed through chevrons, bars, leaves, and stars that can be found on the uniform.

These servicemen and servicewoman are not only structured in their clothing but in their daily operations. Their job as the armed forces are to defend the United States of America from its enemies and any act of war, which is considered their pay grade in the administrative classifications.





**FIGURE 6.18**  
United States Army



**FIGURE 6.19**  
United States Air Force



**FIGURE 6.20**  
United States Marine Corps



**FIGURE 6.21**  
United States Navy



**FIGURE 6.22**  
United States Coast Guard

## ROLE: THE INMATE

---



**FIGURE 6.23**  
Orange jail clothing for inmates.

In an extreme case, a de-identification space would be considered as jail or prison. In this space, the specialized role of “the inmate” would be assigned for a shorter or longer period of time. Jails, similar to schools, are architecturally designed with a consistent and repetitive order as each have been used to design one another.

The booking process of jail and its procedures have been studied to further examine when exactly the loss of personal identity occurs and the addition of becoming an inmate with the famous orange jumpsuit is acquired.



**DE-IDENTIFICATION SPACE**

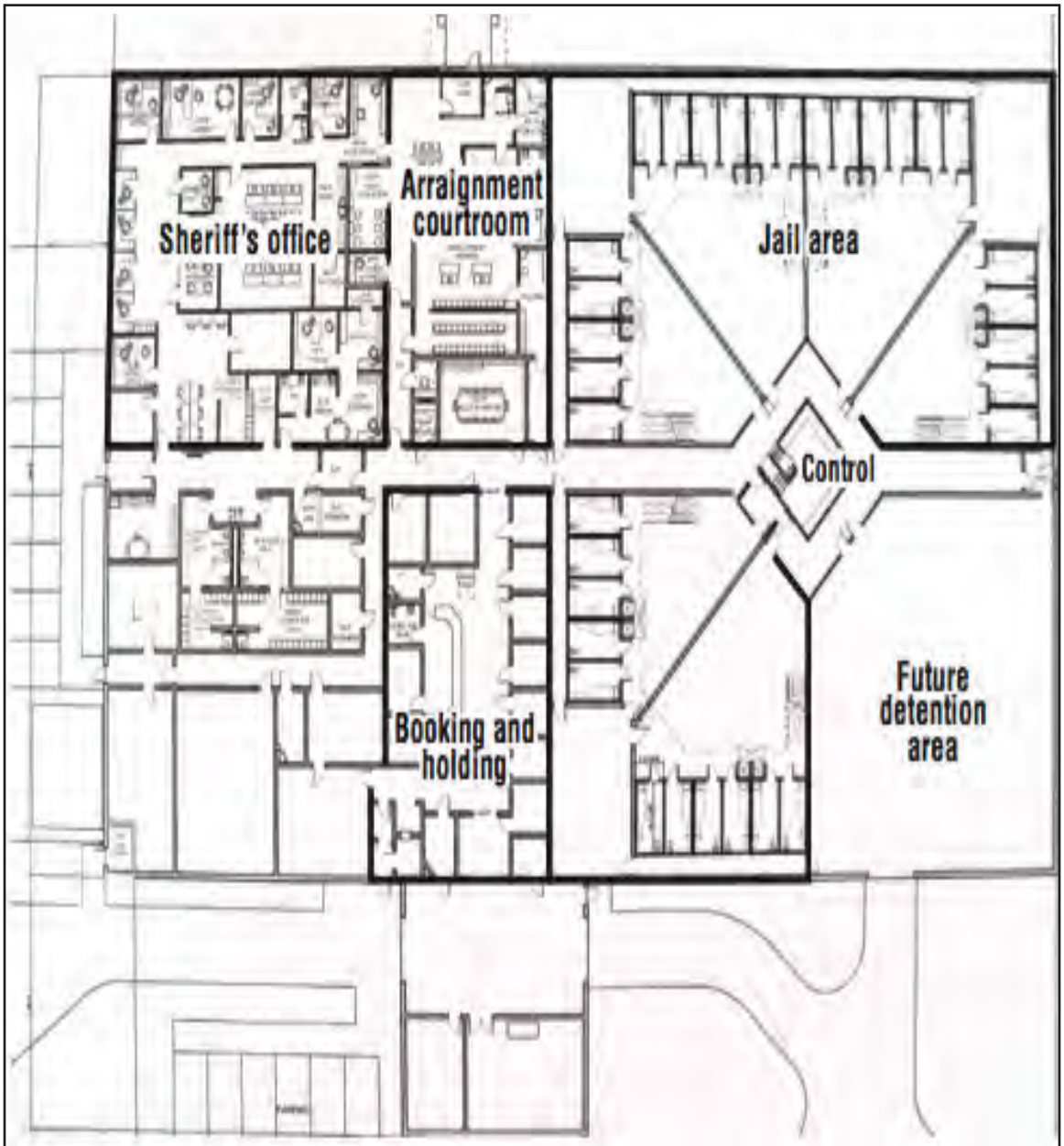
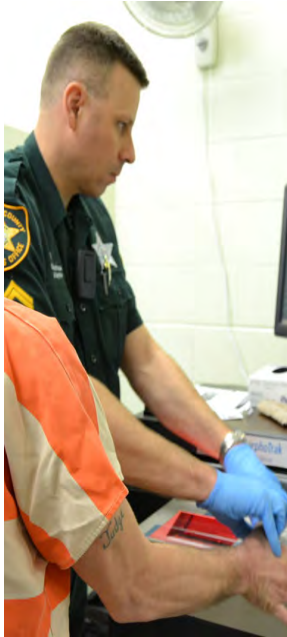


FIGURE 6.24  
Logan County Jail in Arkansas.

# THE BOOKING PROCESS



Intake booking process begins with ID check.

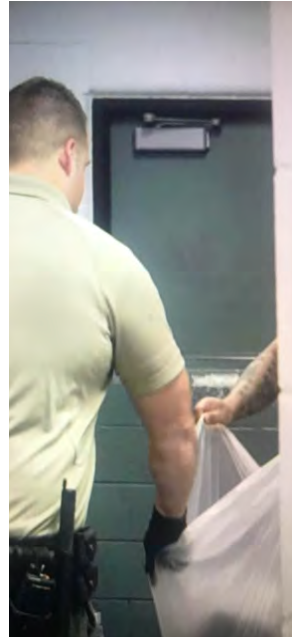


Entered into the fingerprint system.



Name: Christopher L. Rivera  
DOB: December 22, 1998  
Race: White      Sex: Male  
Height: 5' 06"      Weight: 2  
Hair: Black      Eyes: Bro

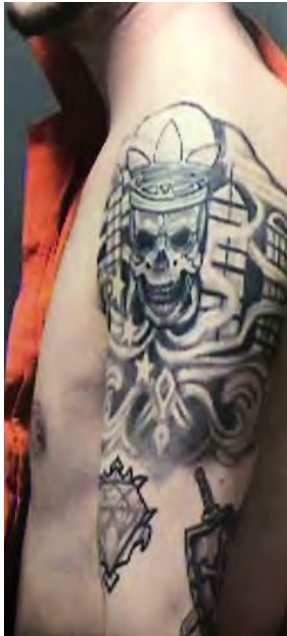
Notes/Statements recorded,



Removal of personal items and clothing.



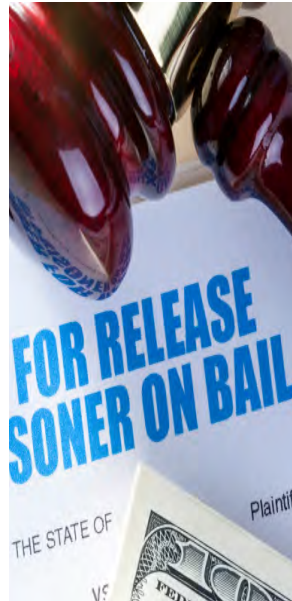
A health screening exam and DNA sample is taken.



Tattoos are analyzed for gang affiliation.



Held in a holding cell.



If bond is given and paid, then released on bail.



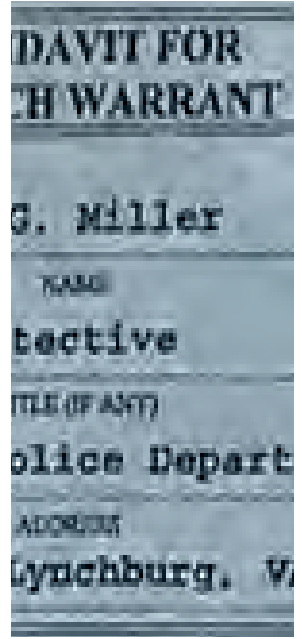
Full-body search is conducted.



Jail-appropriate clothing is given in exchange.



Inmate must take mugshot photograph.



A check for warrants and previous crimes convicted.



Clothing and personal items returned and released.



After 48 hours, you are moved into general population.



Inmate appears in court for trial.



Sentencing given by judge begins.

**FIGURE 6.25**  
The booking process of jail/prison.

**SUMMARY**

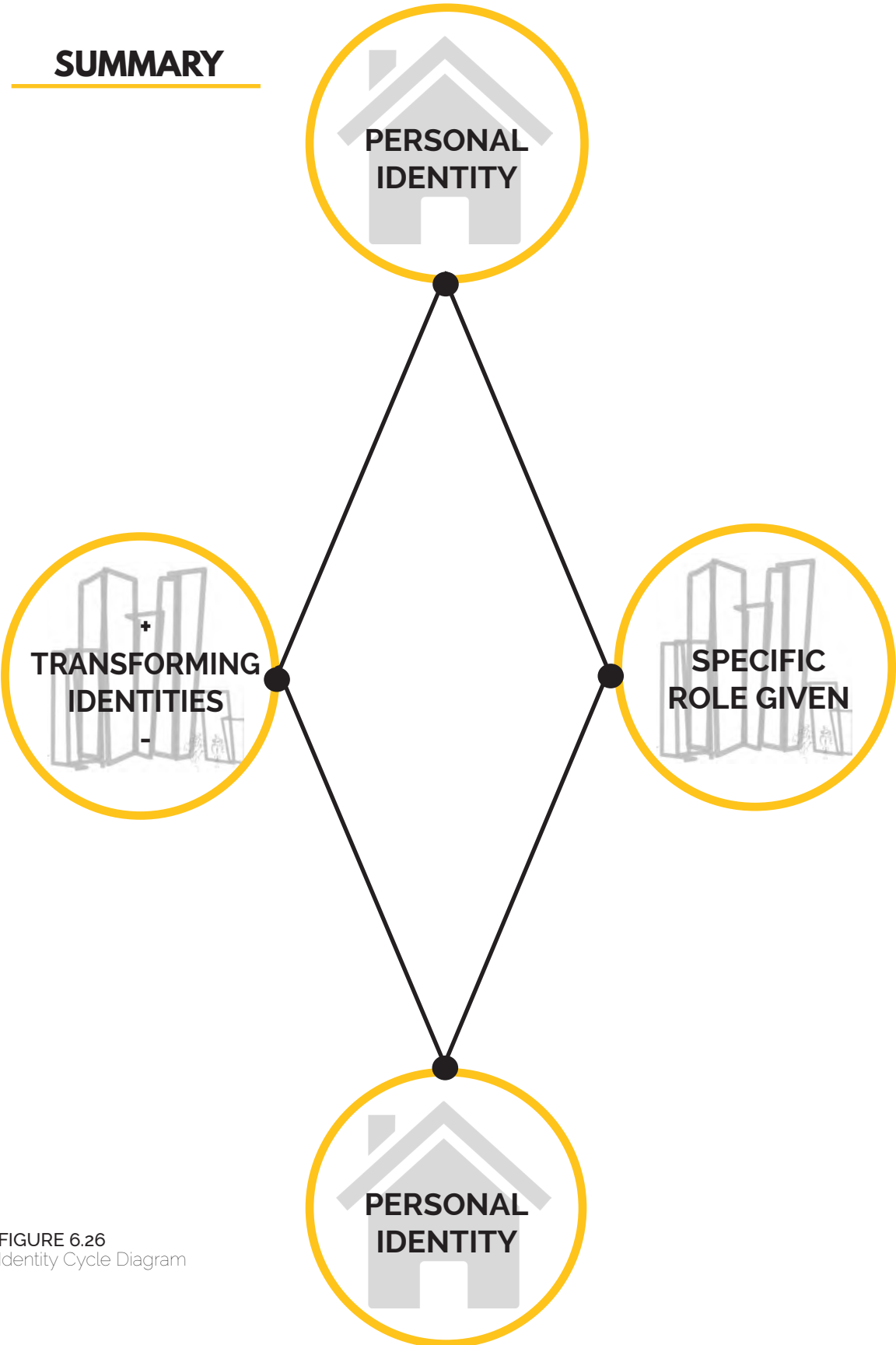
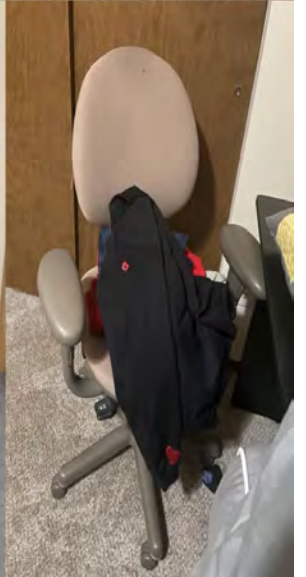
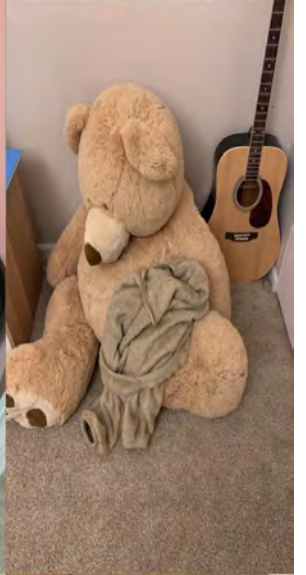
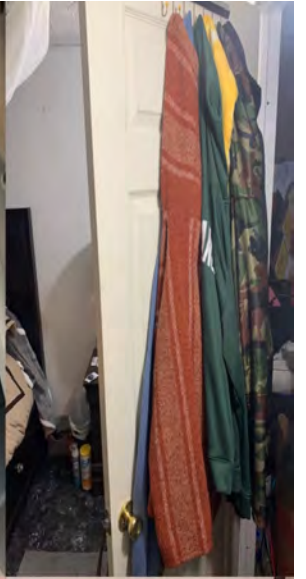


FIGURE 6.26  
Identity Cycle Diagram

We willingly dim our individual identities for group identities within the built environment.

During the day, we embody different identities depending on clothing and space/built environment.

We then return back to our homes with our personal identity and perform the act of undress as we are done expressing for the day.



What happens when  
the body leaves the  
clothing?

**FIGURE 6.27**  
Informal closet collage from  
interviewees by Korzell Coe





## 07 “WHO AM I TODAY?” ***DRESS TO EXPRESS***

*A curated video capturing Juanita Rivera as she goes from dress to express to done expressing.*

This chapter encapsulates the multiple concepts, underpinnings, findings, and questions as they summarize the research of this thesis before ending with the final discussion.



**FIGURE 7.1**  
 "Who Am I Today?: Dress to Express" video thumbnail.

## **"WHO AM I TODAY?"**

### ***DRESS TO EXPRESS***



Video: 2:00

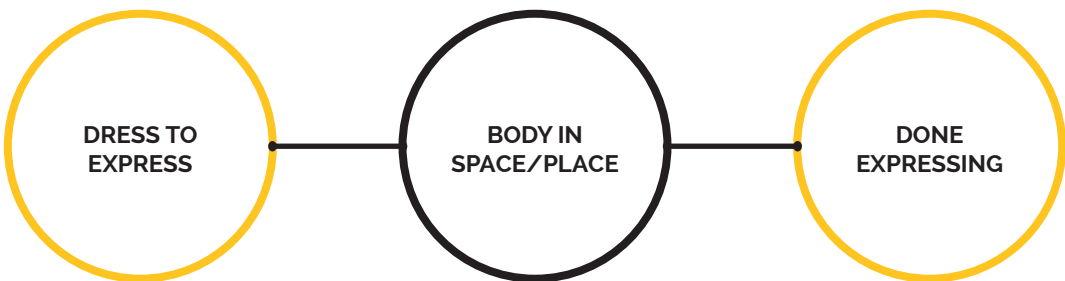
This thesis argues that this recognition of a continuous morphing production of identity through body, clothing, and the interaction in space, is central to the idea that designed spaces should be constructed to support the multiple individual expressions and multiple identities that one embodies throughout the day.

Juanita Rivera is filmed as she begins with her morning ritual of getting out of bed firstly. Then, the act of dressing to express her identity as she moves throughout her bedroom space to engage with her primary reach-in closet to begin answering the question of "Who Am I Today?" This is done by extracting,

transitioning, and embodying clothing. Juanita's choice of clothing is based on her respect for her workplace as a paralegal. At work, her clothing does not change but it does visually speak to the role she plays in the office environment. Juanita spends her time at work on the computer, paperwork, and answering the phone.

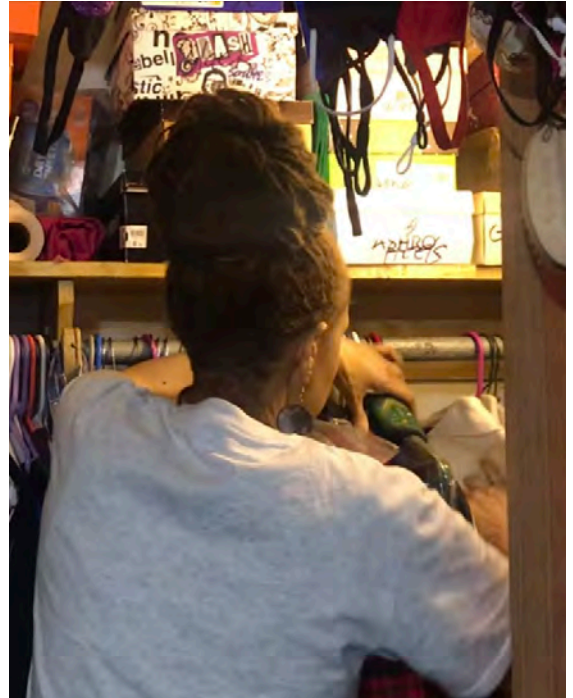
Juanita stated, "I always like to look my best." After work, she returns home to begin her undressing ritual. Juanita uses the hall/entry closet to remove her coat before going to her bedroom. She undresses and places her clothing back in the closet or in the appropriate storage area. Finally, transitioning once again into her pajamas.

Video Timeline:





**FIGURE 7.2**  
The making of the bed is the start of Juanita's day.



**FIGURE 7.3**  
Juanita is participating within her reach-in closet in asking the question of "Who Am I Today?"



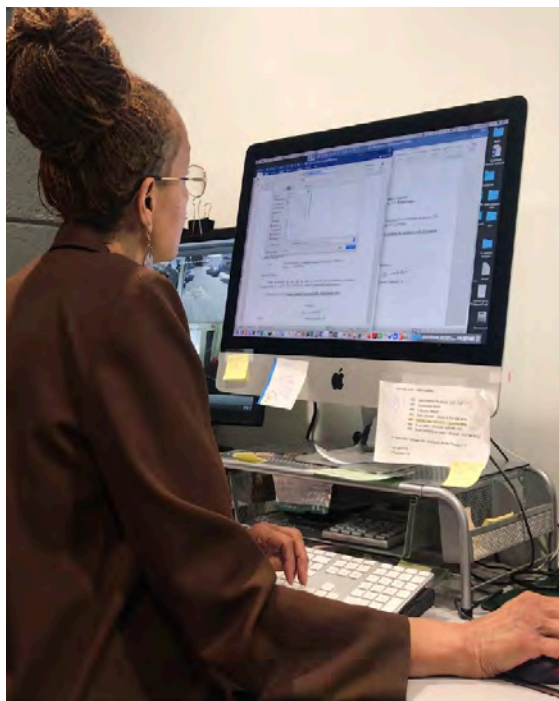
**FIGURE 7.4**  
Juanita has transitioned from her pajamas to her work clothing as she dresses to express her identity.



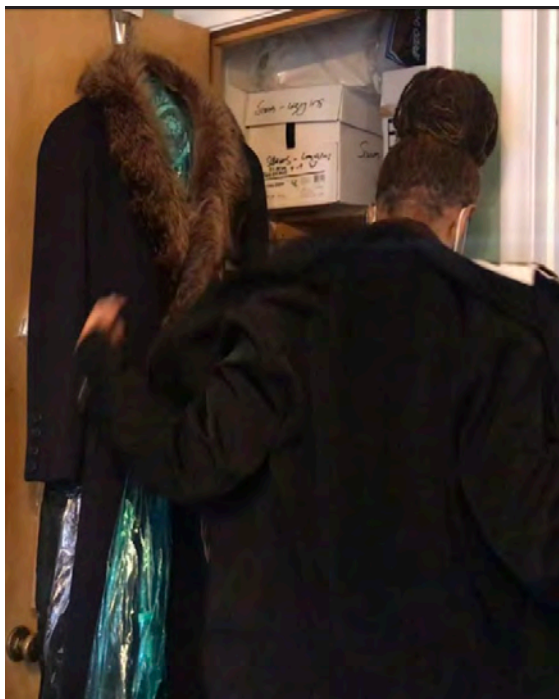
**FIGURE 7.5**  
Juanita embodies her blazer before finishing her ritual of dressing.



**FIGURE 7.6**  
The body in space/place as Juanita is at work.



**FIGURE 7.7**  
Juanita, a paralegal, is wearing what is appropriate for her workplace.



**FIGURE 7.8**  
The process of undressing begins at the entry/hall closet when Juanita Rivera returned home.



**FIGURE 7.9**  
The continuation of undressing occurs in her bedroom as Juanita is done expressing.

See APPENDIX N for more.

# DISCUSSION

---

The production of identity is easily expressed through the visual representation of our clothing. In the everyday operations, we share a level of comfort when choosing what to wear for the day based on several aspects such as the weather, the mood that you are feeling, the spaces/places you plan on going, or not feeling what you wear is even important. Social aspects of society have affected our behavior that promotes exclusivity. In cultural identity, there is a difference in closets as identity is not always accepted within individuals. Meanwhile, life is changing and dynamic as identity is constantly morphing.

Identity is individually based. Architecture can develop individuality as the closet is a storage for our own personal identity. An apartment building or row houses are all the same from the exterior and does not provide any individuality. It is the interior of the space that expresses one's particular needs and expression of identity through the furnishings, décor, and style of the space. Introducing identity within the interior can be expressed through the exterior; however, architecture was not designed for just one person, it must be designed for all to make it comfortable for any individual.

Looking at the American style of the closet, as this thesis could be expanded to a global worldview, there are social aspects that influence our behavior. The performance of dressing and undressing usually goes unnoticed as we are unconsciously embodying our clothing and transitioning in the start or end of the day. The question of "Who Am I Today?" not only speaks to identity but the question of what to wear for the day. In this question is also a comfort level of expressing your concepts of identities. This is the perspective of how you see yourself, how you want others to see you, or an idealistic identity that is imitated.

Our personal identity consistently changes as we move through spaces that transform our identity, which is the addition and/or subtraction of identities that one embodies. Architecture can provide more answers as this space is related to our production of identity as individuals. By having designed spaces, it does not allow for individuals to express themselves to the absolute fullest, which is dependent on the procedures of these spaces. This thesis carefully investigated the psychological effects of aspirational, regulated, structured, and de-identification spaces as the topic of ethics and exclusivity were also uncovered. Thinking of the future of architecture, architects should reconsider designed spaces and steer away from the traditional spaces we have today as it negatively effects our personal identity. Currently, there is a force of fitting into specifics within these designed spaces to become inclusive, and not cause uncomfortableness.

In conclusion, "Who Am I Today? *Dress to Express*" makes a dual theoretical based question of recognizing the continuous morphing production of identity. This thesis does not provide a concrete conclusion as the central idea is that designed spaces should be constructed to support the multiple individual expressions and multiple identities. The cycling of transforming identities that one embodies throughout the day is imperative as we have psychological and social responses in many ways of expressing our identity through our clothing that promote exclusivity.



**FIGURE 7.10**  
Apartment buildings, row houses, office building, and townhouse examples.

# IDENTITY

---

I?

---



**WHO ARE  
YOU?**

**WHERE DO YOU  
COME FROM?**

 **YOU**

**WHO ARE YOU  
TODAY?**

**WHO ARE YOU  
TOMORROW?**



## 08 REFERENCES

*A list of works that were studied in the multiple topics of this thesis.*

# REFERENCES

---

- Alothman, Hiba & Akçay, Ayten. (2018). Fashion Inspired by Architecture The Interrelationship between Mashrabiya and Fashion World. *Journal of History Culture and Art Research*. 7. 10.7596/taksad.v7i2.1480.
- Brussat, David. "A Short History of Closets." *Architecture Here and There*, 8 July 2020. [architecturehereandthere.com/2020/07/08/a-short-history-of-closets/](http://architecturehereandthere.com/2020/07/08/a-short-history-of-closets/).
- Chan, Kelly. "Finding Architecture In Fashion." *Architizer*. Web. 7 July 2020.
- Coe, Kenneth (2020) Interviewed by Korzell Coe. *Who Am I Today? Dress to Express*. Personal Communication. 20 September 2020.
- Cummings, Laymon (2020) Interviewed by Korzell Coe. *Who Am I Today? Dress to Express*. Personal Communication. 20 September 2020.
- Dillard, Kurtis (2020) Interviewed by Korzell Coe. *Who Am I Today? Dress to Express*. Personal Communication. 17 September 2020.
- Eve Kosofsky Sedgwick, *Epistemology of the Closet* (Berkeley: University of California Press, 1990); Urbach, 69.
- Farahat, Baher. *The Interrelationship Between Fashion and Architecture*. Beirut Arab University - Beirut - Lebanon: N.p., 2014. Web. 7 July 2020.
- Flannery, Tim, and Ignaz Gorischek. *Fashion & Architecture: More Similar Than You Might Think*. in person.
- Guyton, Matthew (2020) Interviewed by Korzell Coe. *Who Am I Today? Dress to Express*. Personal Communication. 23 September 2020.
- Hansen, Karen Tranberg. "The World In Dress: Anthropological Perspectives On Clothing, Fashion, And Culture." *Annual Review of Anthropology* 33.1 (2004): 369-392. Web. 2 July 2020.
- Harmon, Tera. "Closets Through the Ages: The History of Closets in Residential Homes." *Get Organized Columbus*, 1 Feb. 2018, [www.getorganizedcolumbus.com/closets-through-the-ages](http://www.getorganizedcolumbus.com/closets-through-the-ages).
- Hedayat, Abbas. (2012). *Inquiry on Interrelationships Between Architecture and Fashion Design*. Thesis (MS), Eastern Mediterranean University, Institute of Graduate Studies and Research, Dept. of Architecture, Famagusta: North Cyprus.
- Jeffrey, Emma (2020) Interviewed by Korzell Coe. *Who Am I Today? Dress to Express*. Personal Communication. 18 September 2020.
- Kinney, Leila W. "Fashion and Fabrication in Modern Architecture." *Journal of the Society of Architectural Historians*, vol. 58, no. 3, 1999, pp. 472-481. JSTOR, [www.jstor.org/stable/991541](http://www.jstor.org/stable/991541). Accessed 24 Apr. 2020.
- Langford, Melissa (2020) Interviewed by Korzell Coe. *Who Am I Today? Dress to Express*. Personal Communication. 20 September 2020.
- Mattern, Shannon "Closet Archive." *Places Journal*, July 2017. Accessed 05 Oct 2020. <https://doi.org/10.22269/170705>
- Miller, Meredith. "Architecture & Fashion." *Graduate*. University of Cincinnati, 2012. Print.

Mireles, Megan (2020) Interviewed by Korzell Coe. Who Am I Today? Dress to Express. Personal Communication. 15 September 2020.

Nicolette Makovicky (2007) Closet and Cabinet: Clutter as Cosmology, *Home Cultures*, 4:3, 287-309, DOI: 10.2752/174063107X247332

Nicosia, Massimo, and Aurel Aebi. When Fashion Meets Architecture. 2014. in person.

Park, Seon-Ji, and Eun-Hyuk Yim. "Comparison of the Functional Minimalism in Fashion and Architecture." *Journal of the Korean Society of Clothing and Textiles*, vol. 37, no. 3, The Korean Society of Clothing and Textiles, Apr. 2013, pp. 247-259. Crossref, doi: 10.5850/jksct.2013.37.3.247.

Patrizia Calefato (1988) Fashion, the passage, the body, *Cultural Studies*, 2:2, 223-228, DOI: 10.1080/09502388800490361

Stewart, Jamal (2020) Interviewed by Korzell Coe. Who Am I Today? Dress to Express. Personal Communication. 14 September 2020.

"Relationship between Architecture and Fashion." UKEssays.com. 11 2018. All Answers Ltd. 04 2020 <<https://www.ukessays.com/essays/architecture/fashion-and-architecture.php?vref=1>>.

Rivera, Juanita (2020) Interviewed by Korzell Coe. Who Am I Today? Dress to Express. Personal Communication. 20 September 2020.

Tim (2020) Interviewed by Korzell Coe. Who Am I Today? Dress to Express. Personal Communication. 17 September 2020.

Washington-Thompson, Markitta (2020) Interviewed by Korzell Coe. Who Am I Today? Dress to Express. Personal Communication. 18 September 2020.

Womack, Jasmine (2020) Interviewed by Korzell Coe. Who Am I Today? Dress to Express. Personal Communication. 14 September 2020.



## 09 LIST OF FIGURES

*A list of figures that identifies the titles and locations of visuals within this thesis book entitled "Who Am I Today?: Dress to Express."*

# FIGURES

---

## 00 PREFACE

### FIGURE 0.1

"The Built Environment 2" by Korzell Coe

## 01 INTRODUCTION

### FIGURE 1.1

Closets from [placesjournal.org](http://placesjournal.org)

### FIGURE 1.2

Closets from [placesjournal.org](http://placesjournal.org)

### FIGURE 1.3

Conceptual mind map on closets.

### FIGURE 1.4

Conceptual mind map on the body.

### FIGURE 1.5

The body, clothing, and space.

## 02 THE CLOSET

### FIGURE 2.1

Reach-in closet with sliding doors.

### FIGURE 2.2

Reach-in closet with sliding doors and armoire/wardrobe added.

### FIGURE 2.3

Reach-in closet with sliding door, armoire/wardrobe, and dresser added.

### FIGURE 2.4

Small reach-in closet with hinged door.

### FIGURE 2.5

Medium size reach-in closet with hinged door.

### FIGURE 2.6

Walk-in closet with hinged door.

### FIGURE 2.7

Closetless bedroom/room where armoire/wardrobe is added.

## 03 IDENTITY

### FIGURE 3.1

No Identity by Stringcordz, 2019

### FIGURE 3.2

"Aspirational Identity" collage by Korzell Coe

## 04 PERSONAL IDENTITY

### FIGURE 4.1

The body, clothing, and identity.

### FIGURE 4.2

Markitta Washington-Thompson retrieved from [facebook.com](http://facebook.com)

### FIGURE 4.3

Markitta's Reach-in Closet submitted by Markitta Washington-Thompson

### FIGURE 4.4

Kurtis' Reach-in Closet submitted by Kurtis Dillard



**FIGURE 4.5**

Kurtis Dillard retrieved from Facebook

**FIGURE 4.6**

Jasmine Womack submitted by Jasmine Womack

**FIGURE 4.7**

Jasmine's Walk-in Closet submitted by Jasmine Womack

**FIGURE 4.8**

Jamaal Stewart submitted by Jamaal Stewart

**FIGURE 4.9**

Melissa Langford submitted by Melissa Langford

**FIGURE 4.10**

Melissa's Reach-in Closet submitted by Melissa Langford

**FIGURE 4.11**

Tim's Reach-in Closet submitted by Tim

**FIGURE 4.12**

Tim Secondary Reach-in Closet submitted by Tim

**FIGURE 4.13**

Tim submitted by Tim

**FIGURE 4.14**

Juanita Rivera taken by Korzell Coe

**FIGURE 4.15**

Juanita's Reach-in Closet taken by Korzell Coe

**FIGURE 4.16**

Juanita's Armoire taken by Korzell Coe

**FIGURE 4.17**

Emma's Dresser submitted by Emma Jeffrey

**FIGURE 4.18**

Emma's Reach-in Closet submitted by Emma Jeffrey

**FIGURE 4.19**

Emma's Reach-in Closet submitted by Emma Jeffrey

**FIGURE 4.20**

Emma Jeffrey submitted by Emma Jeffrey

**FIGURE 4.21**

Matthew Guyton retrieved from facebook.com

**FIGURE 4.22**

Kenneth's Reach-in Closet taken by Korzell Coe

**FIGURE 4.23**

Kenneth's Secondary Reach-in Closet taken by Korzell Coe

**FIGURE 4.24**

Laymon Cummings retrieved from facebook.com

**FIGURE 4.25**

Megan Mireles retrieved from facebook.com

**FIGURE 4.26**

"The Built Environment" by Korzell Coe

## 05 "WHO AM I TODAY?"

**FIGURE 5.2**

"The Ritual of Dressing" video thumbnail

**FIGURE 5.3 - 5.10**

"The Ritual of Dressing" video stills recorded by interviewees

**FIGURE 5.11**

"The Ritual of Dressing" analytical chart

**FIGURE 5.12**  
"Who Am I Today?" Timeline

**FIGURE 5.13**  
Order of identity Diagram

## **06 TRANSFORMING IDENTITIES**

**FIGURE 6.1**  
Great Lakes Crossing Outlet in Auburn Hills, Michigan.

**FIGURE 6.2**  
Child wearing Nike outfit retrieved from google.com

**FIGURE 6.3**  
Male adult wearing Adidas outfit retrieved from google.com

**FIGURE 6.4**  
Male adult wearing Aeropostale shirt.retrieved from google.com

**FIGURE 6.5**  
Female adult wearing Hollister shirt retrieved from google.com

**FIGURE 6.6**  
Female adult carrying Michael Kors bag retrieved from google.com

**FIGURE 6.7**  
Female adult carrying Louis Vuitton bag retrieved from google.

**FIGURE 6.8**  
Center Point - Urbana High School retrieved from google.com

**FIGURE 6.9**  
University of Detroit Mercy 2020-2021 Student Handbook

**FIGURE 6.10**  
Sample student ID card retrieved from google.com

**FIGURE 6.11**  
Sample student parking pass retrieved from google.com

**FIGURE 6.12**  
Collage - Uniform policy by Korzell Coe.

**FIGURE 6.13**  
Collage - No uniform policy by Korzell Coe.

**FIGURE 6.14**  
DTW McNamara Terminal retrieved from google.com

**FIGURE 6.15**  
DTW North Terminal retrieved from google.com

**FIGURE 6.16**  
Diagram of TSA Security Checkpoints by Korzell Coe.

**FIGURE 6.17**  
Joint Base Andrews (KAWD) retrieved from google.com

**FIGURE 6.18**  
United States Army retrieved from google.com

**FIGURE 6.19**  
United States Air Force retrieved from google.com

**FIGURE 6.20**  
United States Marine Corps retrieved from google.com

**FIGURE 6.21**  
United States Navy retrieved from google.com

**FIGURE 6.22**  
United States Coast Guard retrieved from google.com

**FIGURE 6.23**

Jail jumpsuit retrieved from google.com

**FIGURE 6.24**

Logan County Jail in Arkansas retrieved from google.com

**FIGURE 6.25**

Booking process images retrieved from google.com

**FIGURE 6.26**

Identity Cycle Diagram.

**FIGURE 6.27**

Informal closet collage from interviewees by Korzell Coe.

**07 “WHO AM I  
TODAY?”: DRESS  
TO EXPRESS**

**FIGURE 7.1**

“Who Am I Today?: Dress to Express” video thumbnail.

**FIGURE 7.2 - 7.9**

“Who Am I Today?: Dress to Express” video stills

**FIGURE 7.10**

Architectural images retrieved from google.com



# 10 APPENDIXES

*This chapter includes the supplementary details that provide a comprehensive understanding to the research of this thesis.*

## APPENDIX A:

## MARKITTA WASHINGTON-THOMPSON



Name: **Markitta Washington-Thompson**

Age: **34 years old**

Location: **Dearborn Heights, Michigan**

Do you think you have an identity? How do you define your identity?

**Yes, I know I have identity. I define my identity by my core values.**

Do you think your identity continuously changes as you grow older?

**My identity is expressed through clothing. Your clothing shows how you are feeling about yourself. If you are having a crappy day, then your clothing usually reflects how you feel.**

How is your identity expressed through clothing?

**I pick out my clothes based on the season in life. When I was younger, I would buy more revealing clothing. Now, that I am married and more mature I cover up more.**

How do you find your style in clothing? How do you pick out your clothes? Do you get dressed just because the weather plays a role, or the place you are going to?

**The weather plays a major role in my decision on what to wear because if it's gloomy I might just put on some joggers and a t-shirt. If it is sunny, I will bring myself to life again.**

How are your clothes categorized in your closet? How do you store your clothing?

**My clothes must be well organized: pants to one side, shifts, blouses to another, skirts and etc. together. I keep my t-shirt and joggers in a drawer.**

Do you store your clothes anywhere else besides the closet?

**The dresser.**

Do you buy multiple of the same pieces of clothing and why?

**Only time I will buy multiple of the same thing is when I really like it in every color but not too often.**

Do you think clothing does not have an identity when it is on the hanger in the store?

**I agree clothing does not have an identity when it is on the hanger in the store because you have to actually put it on to bring the style to life. It looks plain and boring on a hanger but you can also picture how amazing it would look on you.**

How do you show self-expression through clothing? Do you think that your identity is shown the same as others see you?

**I am a firm believer that how you dress is a representation of yourself to others. Regardless of how much we want others to view what is inside. The truth will remain people will judge you by your outwardly appearance.**

(Thompson, M., personal communication, September 18, 2020)



## APPENDIX B:

## KURTIS DILLARD



Name: **Kurtis Dillard**

Age: **35 years old**

Location: **Baltimore, Maryland**

Do you think you have an identity? How do you define your identity?

***Everyone has an identity.***

Do you think your identity continuously changes as you grow older?

***Of course, it has changed as I got older.***

How is your identity expressed through clothing?

***I do not keep up with trends. So, my clothing is basic and comfortable.***

How do you find your style in clothing? How do you pick out your clothes? Do you get dressed just because the weather plays a role, or the place you are going to?

***I find what I like and buy it. Some outfits I just eye. I pick out my clothes by size and price. I would say the weather and the place I am going play a factor.***

How are your clothes categorized in your closet? How do you store your clothing?

***Pants and jeans are separated. T-shirts and polos are separated.***

Do you store your clothes anywhere else besides the closet?

***The dresser.***

Do you buy multiple of the same pieces of clothing and why?

***It depends on the deal.***

Do you think clothing does not have an identity when it is on the hanger in the store?

***Clothing does not have an identity until it's worn by the person. Each person wears an item differently.***

How do you show self-expression through clothing? Do you think that your identity is shown the same as others see you?

***I do not; I wear as is. Yup, others see me as me.***

How do you pick your clothing on a normal day?

***I begin with the weather. How is right or what is it going to be throughout the day? Then, I think of the occasion (work, gym, running errands, dinner, etc). Finally, I piece it all together.***





## APPENDIX C:

## JASMINE WOMACK



Name: **Jasmine Womack**

Age: **25 years old**

Location: **Southfield,  
Michigan**

Can you tell me how you express your identity? How would you describe your identity? How does your clothing affect your identity?

***I feel like I express my identity by not being afraid to make others uncomfortable. These days I do not mind shirts that accentuate my breasts. Because I used to worry about making people uncomfortable or I felt self-conscious about having larger breast. But now, I am just like whatever; I just want to show my style. Sometimes that means I am all covered, sometimes it is ripped jeans and a low cut. I wear whatever makes me feel cute that day. Sometimes it is a nice dress and some days I am feeling more reserved and might go ripped jeans with a concert tee, that I tie up in the front. I focus on what makes me feel comfortable. Also, as I get older, I care less about what others think of the look and more on comfort and weather. I get sick of being cold or wearing an uncomfortable bra just for a look. Now I am like, look, it's cold so I am going to wear my warmest clothes. I also focus more on accessorizing instead. I love expanding my style and I am working on buying pieces that will last long term and less focused on fast fashion or sales. I used to only buy clearance but hated what I wore. It was more wasteful than just buying an expensive piece I will wear for years.***

How would you describe your identity? What is your biggest lesson learned when dealing with your identity?

***I am learning what my identity is in terms of being comfortable in my skin. I deal with severe anxiety sometimes and just overall "growing up." So my clothing shows that growth, the low days and high days. As I learn to focus on myself and how I feel about myself, I express that with what I wear.***

How are your clothes categorized in your closet? How do you store your clothing?

***Having a walk-in is nice because I can spread things out and see my clothes. My shoes are all different in style: dirty skater vans, booties, style sneakers, Jordan's, sandals, and high heels. I wear whatever I feel in the moment. On the other side are all my clothes, where I have shirts/blouses to one side and pants/skirts/dresses to the other. My boyfriend, Keith, go in the office (second bedroom) walk-in closet.***

(Womack, J., personal communication,  
September 14, 2020)



## APPENDIX D:

## MELISSA LANGFORD



Name: **Melissa Langford**

Age: **22 years old**

Location: **Akron, Ohio**

(Langford, M., personal communication, September 20, 2020)

Do you think you have an identity? How do you define your identity?

**Yes, I have an identity. I would describe my identity as calming and relaxed. I am a very laid back person who just likes to have fun.**

Do you think your identity continuously changes as you grow older?

**I do think your identity changes in a way as you get older.**

How is your identity express through clothing?

**I show my identity through my clothing by keeping things simple – nothing over the top. Nice, relaxed clothes that looks good.**

How do you find your style in clothing? How do you pick out your clothes? Do you get dressed just because, the weather plays a role, or the place you are going to?

**Most times, I can look at a piece of clothing and tell if it is my style. If not, I would try it on and see how it looks. I usually go for very simple clothes – nothing really flashy. I love hoodies, windbreakers, and jackets so those are always a go-to. I also like graphic tees.**

How are your clothes categorized in your closet? How do you store your clothing?

**The clothes in my closet mostly consists of hoodies/jackets so all the hoodies are in the front categorized by color followed by my windbreakers, which are not by color. All of my flannels/buttons downs and sweaters are near the back of my closet.**

Do you store your clothes anywhere else besides the closet? **My dresser.**

Do you buy multiple of the same pieces of clothing and why? **I usually do not buy multiples of the same piece of clothing; I really do not see the point of it.**

Do you think clothing does not have an identity when it is on the hanger in the store?

**I do not think clothes have an identity when they are in the store on the hanger. The people who wear the clothes give the clothes identity.**

How do you show self-expression through clothing? Do you think that your identity is shown the same as others see you?

**I show self-expression. Yes, I think others see my identity as I see myself.**

How do you pick your clothing on a normal day?

**On a normal day, I usually throw on a pair of shorts/sweatpants depending on the weather, a t-shirt and/or a hoodie.**



## APPENDIX E:

### TIM



Name: **Tim**

Age: **35 years old**

Location: **Livonia, Michigan**

Do you think you have an identity? How do you define your identity?

**Not really. I would describe my identity as business casual.**

Do you think your identity continuously changes as you grow older?

**Yes, more bland...haha!**

How is your identity expressed through clothing?

**Neutral colors and sports teams on weekends.**

How do you find your style in clothing? How do you pick out your clothes? Do you get dressed just because the weather plays a role, or the place you are going to?

**Middle of the road – nothing ever flashy. I usually wear what fits well. The place I am going to.**

How are your clothes categorized in your closet? How do you store your clothing?

**One closet has dress/collared shirts and the other closet has pants, jeans, and shorts.**

Do you store your clothes anywhere else besides the closet?

**The dresser and the laundry room.**

Do you buy multiple of the same pieces of clothing and why?

**Yes, I like similar outfits and I have bought the same thing twice without knowing.**

Do you think clothing does not have an identity when it is on the hanger in the store?

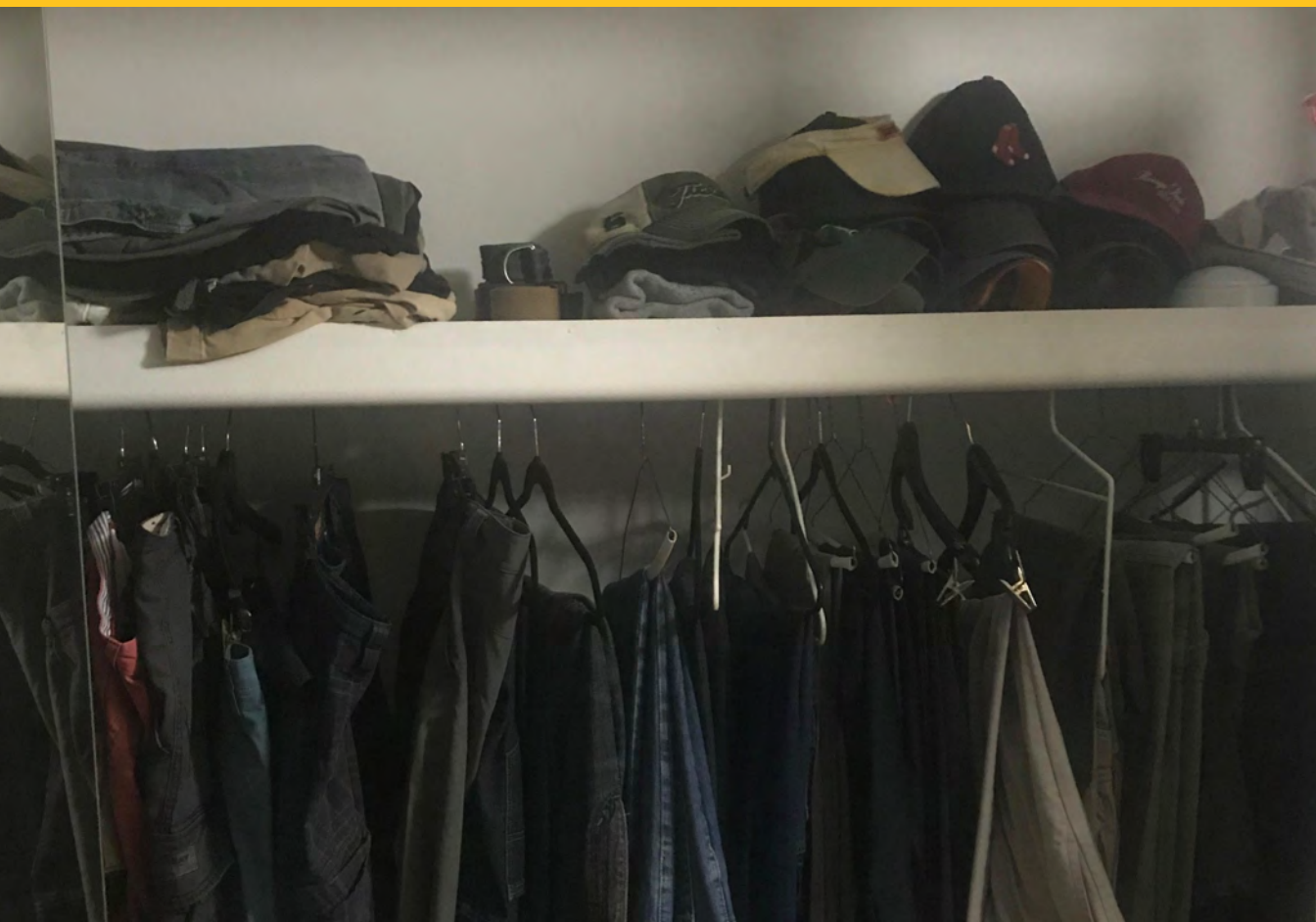
**I am not sure.**

How do you show self-expression through clothing? Do you think that your identity is shown the same as others see you?

**Through sports team. I think others see me as I see myself.**

How do you pick your clothing on a normal day?

**I find something that is clean and I have not worn too recently.**



## APPENDIX F:

## JUANITA RIVERA



Name: **Juanita Rivera**

Age: **64 years old**

Location: **Detroit, Michigan**

Do you think you have an identity? How do you define your identity?

**Yes, I do believe I have an identity. I feel that I am a citizen of the United States and have been given rights as well as others to live by and share with others in society. My identity was given to me first by God and then my parents, mother being African American and my father being from Puerto Rico.**

Do you think your identity continuously changes as you grow older?

**I think your identity does not change as you grow older.**

How is your identity express through clothing?

**I always like to look my best. I think as a female, I believe in dressing properly, looking beautiful, and in order. I like looking beautiful when I go out no matter what I have on. I know that my fashion [clothing] is an expression of who I am.**

How do you find your style in clothing? How do you pick out your clothes? Do you get dressed just because, the weather plays a role, or the place you are going to?

**I look online, thru magazines, I mostly enjoy going online instead of visiting the malls. I pick out my clothes according to style and what I think would look best on me.**

How are your clothes categorized in your closet? How do you store your clothing?

**My clothes are categorized by two piece outfits by color, skirts by color, blouses are organized by color, pants organized by color, shoes organized by color on the shelf above the clothes. The shoes are also categorized by season as well. I have a primary and secondary closet and armoire at my disposal.**

Do you store your clothes anywhere else besides the closet?

**My armoire, dresser, storage bags, and storage containers in the basement.**

Do you buy multiple of the same pieces of clothing and why?

**The only item I may buy multiple of is gym clothes but not in the same color.**

Do you think clothing does not have an identity when it is on the hanger in the store?

**What is it identifying with? It is just there on a hanger waiting on an individual.**

How do you show self-expression through clothing? Do you think that your identity is shown the same as others see you?

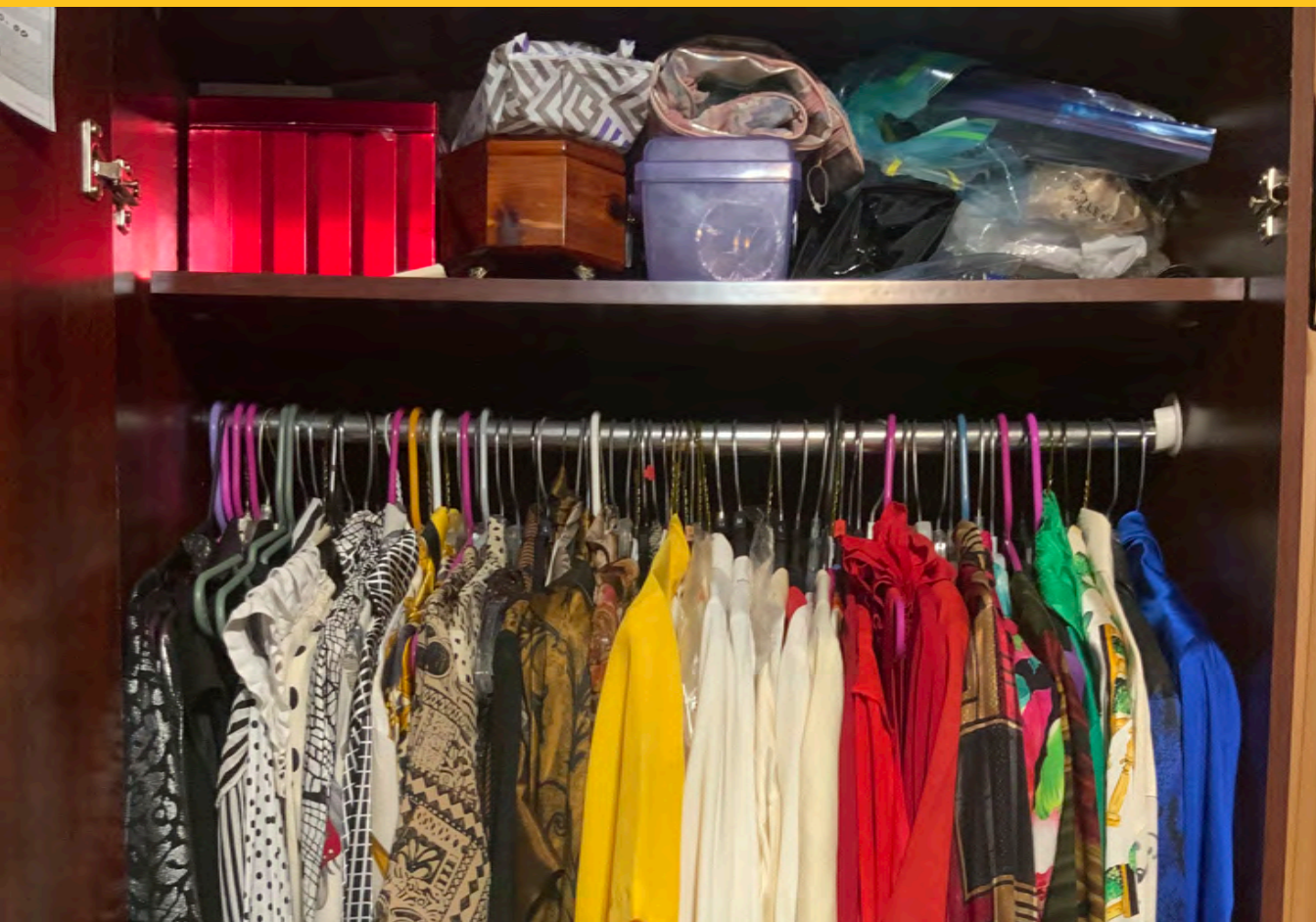
**How it looks on me and how it makes me feel.**

How do you pick your clothing on a normal day?

**I do not have any specifics to what I wear. I just look in the closet and say, "I think I will wear this today."**

(Rivera, J., personal communication, September 20, 2020)





## APPENDIX G:

## JAMAAL STEWART



Name: **Jamaal Stewart**

Age: **23 years old**

Location: **Detroit, Michigan**

Can you tell me how you express your identity? How would you describe your identity? How does your clothing affect your identity? How is your identity expressed through clothing?

***For me, my identity is not expressed through my clothing. I usually dress to what is appropriate for every situation, but in my case, it does not really have much to do with "who I am", really. For example, it is cool outside, so I just wear a hoodie and some jeans. I am not too specific mainly because my options are few, but for me, how I wear something is not specific to my behavior/personality/beliefs, etc. Clothing gives an impression, in my opinion, and not necessarily an identity. I have met interesting people who just wear jeans and a t-shirt. Conversely, I have met people and knew exactly what they were about (confirmed through conversation) because of how they appeared, so it varies from person to person. I guess, if my clothing were to be assember around my personality, it would be based on frugality and plainness: clothes that do not cost much and are not extravagant. I am a quiet, non-flashy person in my heavier and that often is reflected in my clothing, but on some occasions, I like dressing "stylishly" just to feel good, but my identity is still anchored in a level of modesty.***

What would you like others to know about your identity?

***I rarely express my identity through clothing. Any sense of identity I have is temporary in my opinion.***

## APPENDIX H:

## LAYMON CUMMINGS



Name: **Laymon Cummings**

Age: **39 years old**

Location: **Detroit, Michigan**

Do you think you have an identity? How do you define your identity?

**Yes, I have an identity. I define it as simplistic and casual.**

Do you think your identity continuously changes as your grow older?

**My style has changed over time and continues to evolve with age.**

How is your identity express through clothing?

**It reflects my identity because I try to be low-key and simple and that is the way I like to dress.**

How do you find your style in clothing? How do you pick out your clothes? Do you get dressed just because, the weather plays a role, or the place you are going to?

**I do not put a lot of thought into it. I just find what is available and clean.**

How are your clothes categorized in your closet? How do you store your clothing?

**They are categorized randomly but pants with pants and shirts with shirts.**

Do you store your clothes anywhere else besides the closet?

**In the dresser.**

Do you buy multiple of the same pieces of clothing and why?

**No, I do not.**

Do you think clothing does not have an identity when it is on the hanger in the store?

**It does have identity which is how they cater to customers.**

How do you show self-expression through clothing? Do you think that your identity is shown the same as others see you?

**I am not sure; I just wear what catches my eye. My identity is probably not shown the same as others see me.**

How do you pick your clothing on a normal day?

**I see if I want to dress up or down depending on where I am going and what I have to do. I also choose by what is quickest like a jogging suit if I am rushing.**

# APPENDIX I:

# MATTHEW GUYTON



Name: **Matthew Guyton**

Age: **36 years old**

Location: **Wayne, Michigan**

Do you think you have an identity? How do you define your identity?

***My identity is like a dorky dad. I am laid back, but it looks like I have kids.***

Do you think your identity continuously changes as your grow older?

***Yes, I think so!***

How is your identity express through clothing?

***I wear t-shirts, sweats, and jeans.***

How do you find your style in clothing? How do you pick out your clothes? Do you get dressed just because, the weather plays a role, or the place you are going to?

***I like to be comfortable. I wear what looks good on me or makes me laugh inside. I get dressed based on my mood.***

How are your clothes categorized in your closet? How do you store your clothing?

***They are categorized by his and his. I share closets with my boyfriend.***

Do you store your clothes anywhere else besides the closet?

***There are also clothes in the dresser.***

Do you buy multiple of the same pieces of clothing and why?

***It depends varying on color.***

Do you think clothing does not have an identity when it is on the hanger in the store?

***I do not think it does.***

How do you show self-expression through clothing? Do you think that your identity is shown the same as others see you?

***I wear clothing that is relatable to my life. Others do not see me as I see myself.***

How do you pick your clothing on a normal day?

***Just my mood determines a lot of things.***

Can you describe/point out some things in your closet that create your identity you express (Examples: your favorite shirt you like to wear, favorite shoes, or clothing you do not think fits your personal style anymore)?

***The same shirts seem to be relatively in the same spot.***

## APPENDIX J:

## MEGAN MIRELES



Can you tell me how you express your identity? How would you describe your identity? How does your clothing affect your identity?

*I put on black baggy clothes because I have to go to work. I do not like to wear other clothes and I like baggy because it is comfortable.*

*I only feel pretty when I do my make-up and that is rare.*

Name: **Megan Mireles**

Age: **24 years old**

Location: **Chesterfield,  
Michigan**

## APPENDIX K:

## KENNETH COE

NO IMAGE  
AVAILABLE

Name: **Kenneth Coe**

Age: **67 years old**

Location: **Detroit, Michigan**

Do you think you have an identity? How do you define your identity?

**Yes, I do. I define my identity by being myself and knowing that my friends, peers, and family know the person I am.**

Do you think your identity continuously changes as you grow older?

**It did when I was younger but now with the age I am now it is the same, within my lifestyle right now. I do not think it is going to change for the remainder of my life.**

How is your identity expressed through clothing?

**It is expressed by how I feel and what I wear is what I identify as.**

How do you find your style in clothing? How do you pick out your clothes? Do you get dressed just because, the weather plays a role, or the place you are going to?

**I find it through my inner self from what I feel. I get dressed based on the weather and the place I am going to.**

How are your clothes categorized in your closet? How do you store your clothing?

**They are not categorized. They are just random.**

Do you store your clothes anywhere else besides the closet?

**I store my clothes in dresser and garment bags.**

Do you buy multiple of the same pieces of clothing and why?

**No, never! I only want one of something!**

Do you think clothing does not have an identity when it is on the hanger in the store?

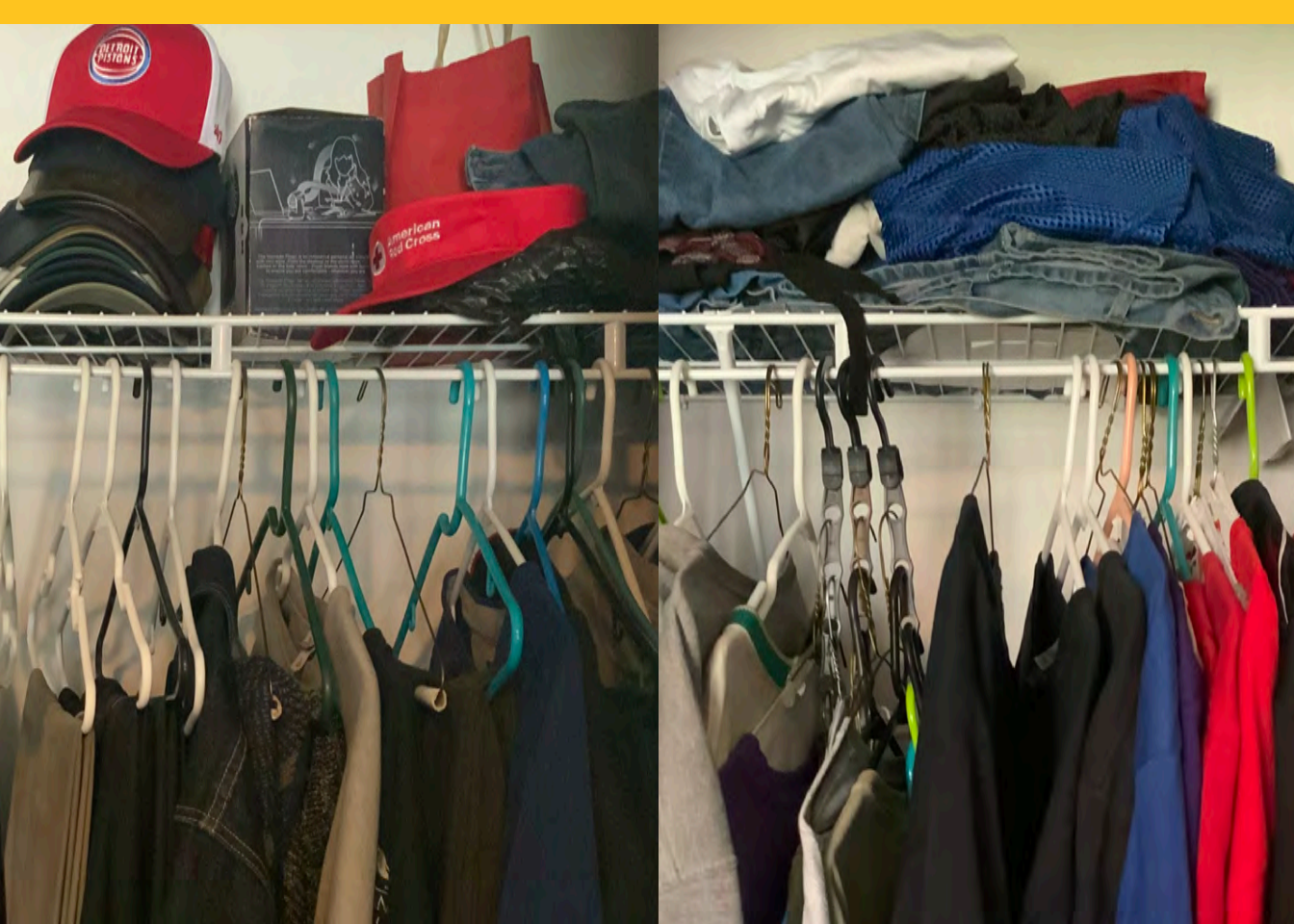
**It does not have an identity until someone puts the clothing on.**

How do you show self-expression through clothing? Do you think that your identity is shown the same as others see you?

**By wearing something that I identify that show my self-expression.**

How do you pick your clothing on a normal day?

**I pick from deciding by the weather and how I feel for the day or what I am thinking about color wise or what I am thinking about in that moment. If I have to get up early, then I will choose the night before so I can spend more time sleeping.**



## APPENDIX L:

## EMMA JEFFREY



Name: **Emma Jeffrey**

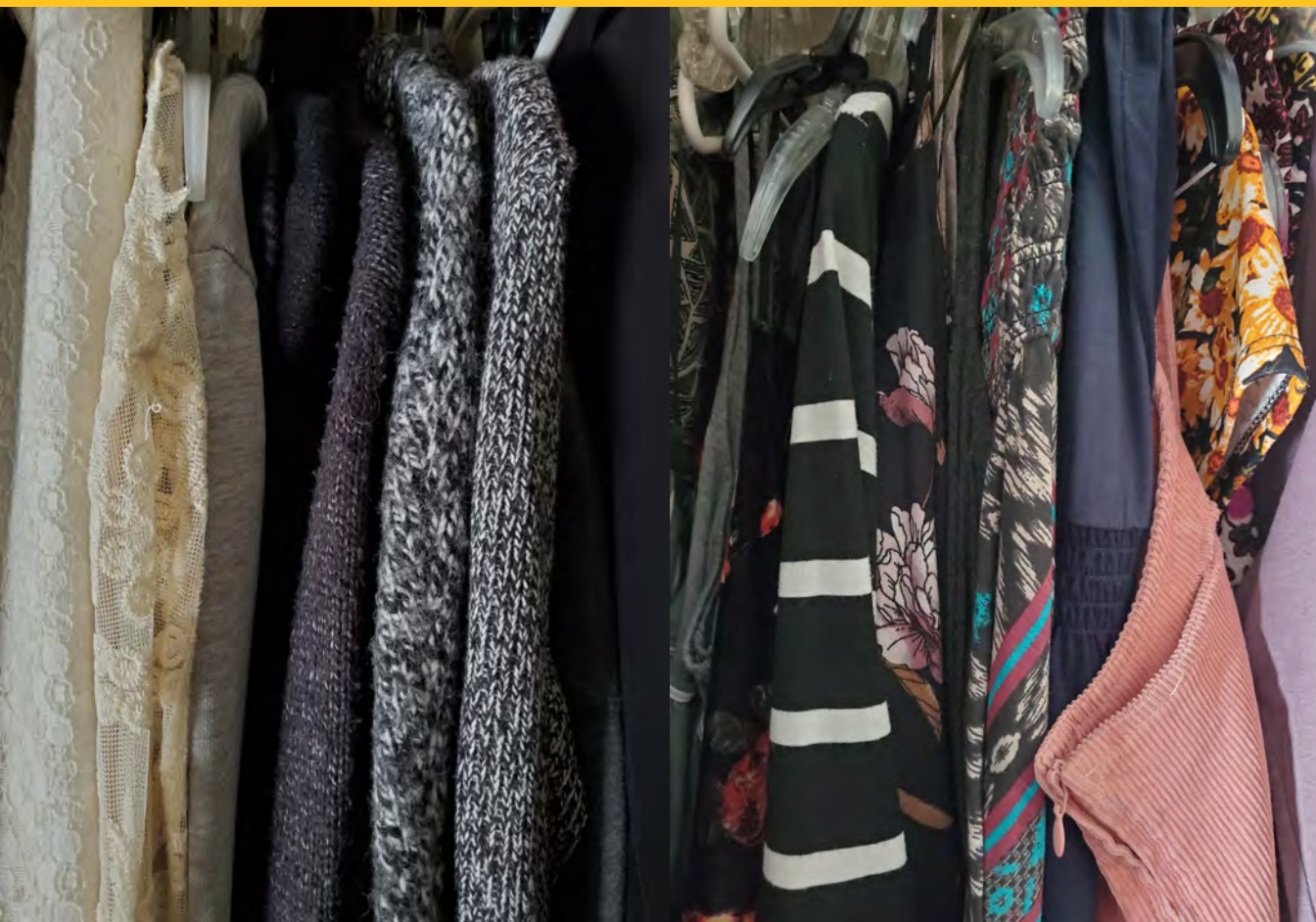
Age: **28 years old**

Location: **Saint Clair Shores,  
Michigan**

Can you tell me how you express your identity? How would you describe your identity? How does your clothing affect your identity? Tell me about yourself and your perspective on identity.

*I tend to lean towards black clothing and clothing that is comfortable yet "edgy" or "artsy". I either like to go all out girly with my clothing or keep it laid-back, sometimes it is a mixture of both. I pick out my clothing by color, sometimes pattern, texture, or because it is black. I would say and have been told that my style consists of black clothing with a splash of color and that would be how I create my identity. I like to add a little bit of color for personality and fun. I feel like all black is overwhelming sometimes. I also like to add statement pieces from time to time to stand out as well. I'd say my personal style is a balance between comfort and dressy with an artsy twist displayed with black clothing and a splash of color.*

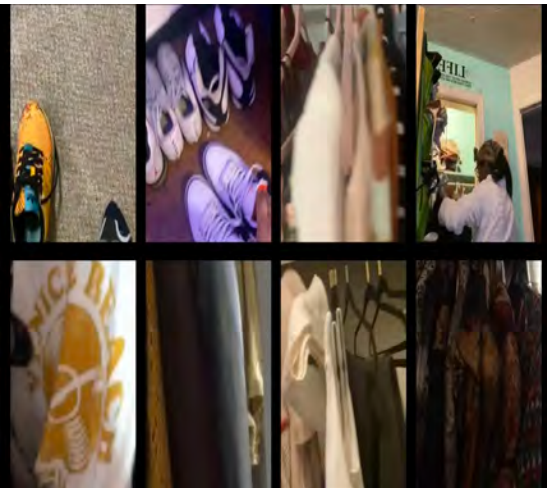
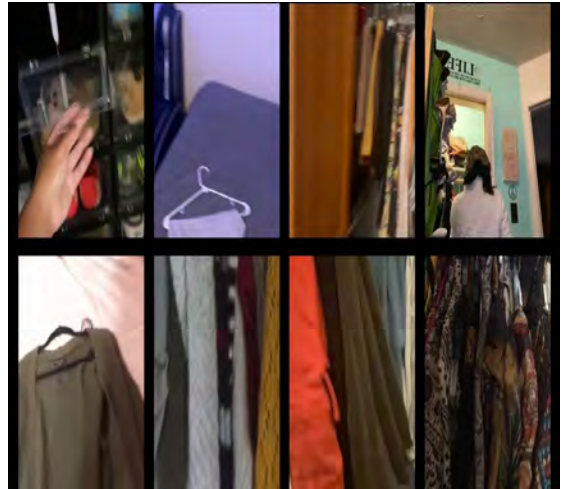
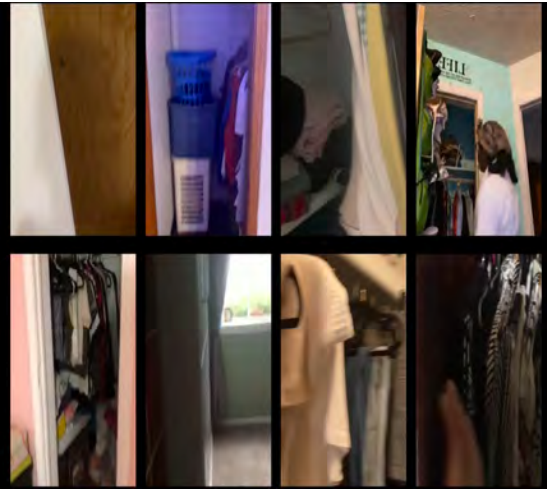


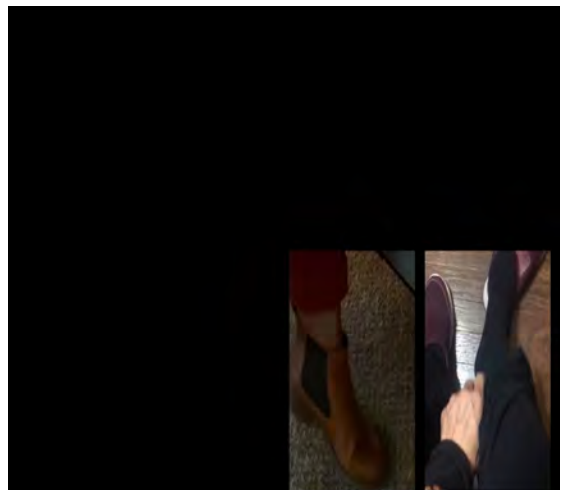
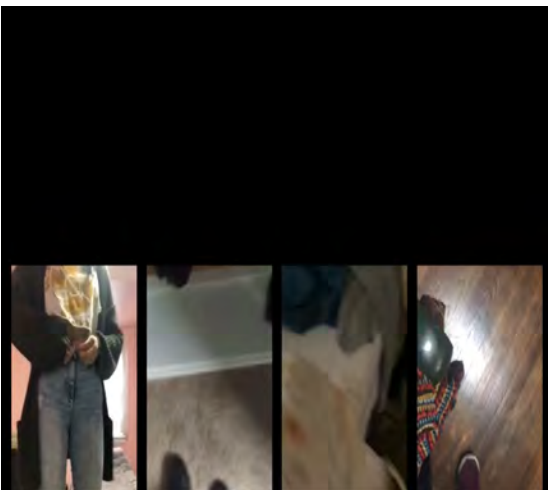
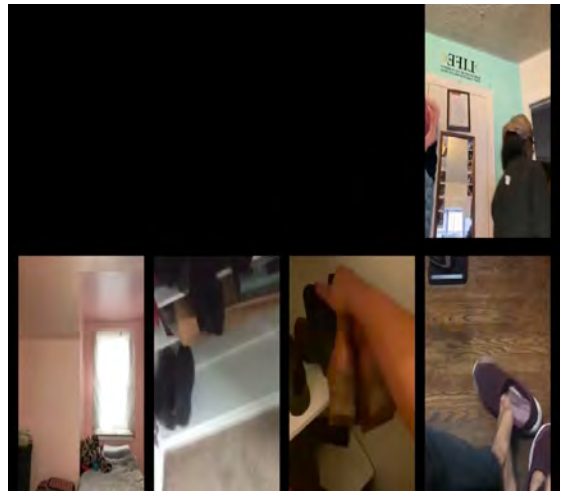
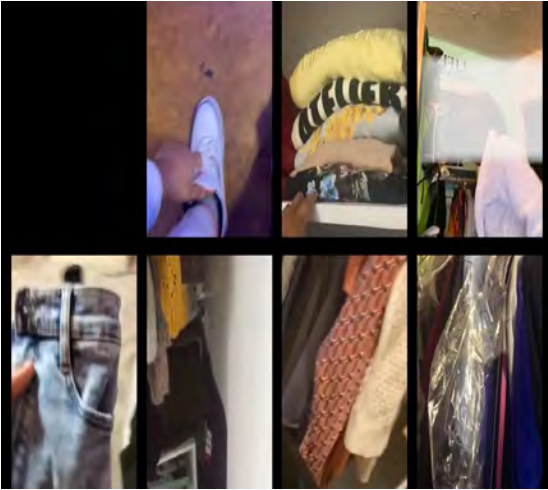


# APPENDIX M:

# “THE RITUAL OF DRESSING” VIDEO

[https://www.youtube.com/watch?v=wrDglfu\\_vyo](https://www.youtube.com/watch?v=wrDglfu_vyo)

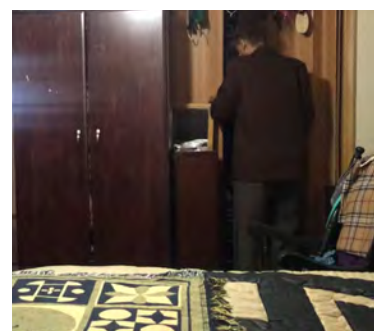
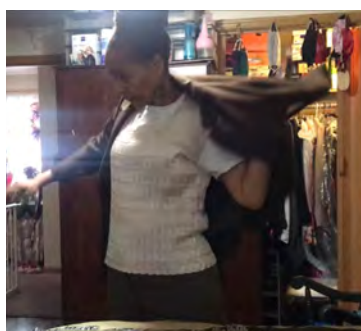


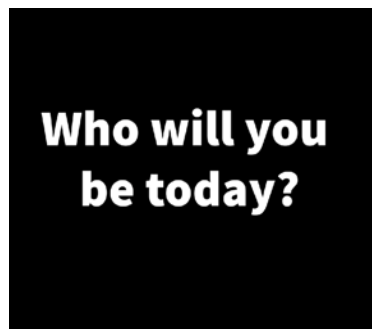
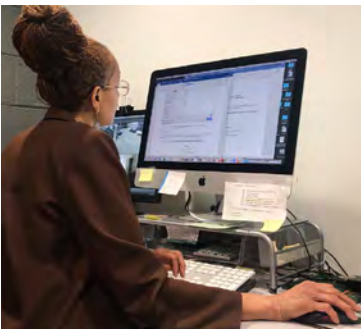
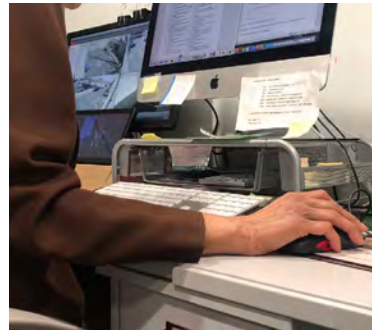


## APPENDIX N:

## “WHO AM I TODAY?: DRESS TO EXPRESS” VIDEO

<https://www.youtube.com/watch?v=l-8ApHvXlyw&t=1s>





## APPENDIX O:

---

### “THE CLOSET - OCCUPIABLE SPACES” [BONUS VIDEO]

<https://www.youtube.com/watch?v=sbNsDP3Kxn4>



Korzell Coe  
University of Detroit Mercy  
School of Architecture & Community Development

ARCH 5530: Digital Storytelling Seminar  
Winter 2021  
Professor Allegra Pitera

"Architecture domesticates limitless space and enable us to inhabit it, but it should likewise domesticate endless time and enables us to inhabit the continuum of time."

- *Juhani Pallasmaa, "The Eyes of the Skin," 2009*

